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MACHINE KNITTING MONTHLY

CARL BOYD EXCLUSIVE

September 1998
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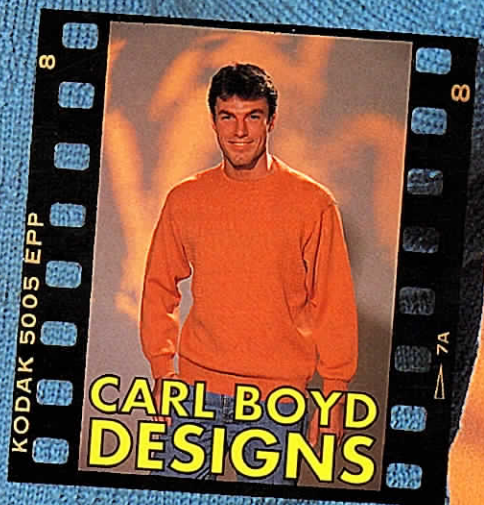
FINE LACE
Exclusive CARL BOYD design & article

BUTTONHOLES THE EASY WAY
Step-by-step guide for the perfect finish

THREADING A COLOUR CHANGER
Pat Coulston's foolproof guide

DESIGNAKNIT
New Stitch Designer series starts this month



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Dear Readers,
My first word to you all must be one of sincere thanks for your telephone calls and letters of support for our combined magazine. We've been overwhelmed by your kind comments and praise for our new look and it's given all of us tremendous encouragement, especially as we put together this issue. It's also boosted our plans for next year's **Machine Knitting LIVE!** and the dates are confirmed as 6th and 7th March 1999. The venue is the same as this year - Summerbee School, Mallard Road, Bournemouth. It was a super show in March and next year's promises to be bigger and better, if that's possible! Look out for more details in the coming months, but the confirmed dates will give club leaders the opportunity to make plans and book coaches.

I'm now trying to attend most exhibitions especially organised for machine knitting and many of you know that **Carl Boyd** and I often share a stand. Magazines are very heavy to lift and carry and Carl is a tremendous help to me. He's also great fun and we are often seen giggling in a corner over something silly, draining one of our thermos flasks for another cup of tea or indulging in an "exceedingly good" almond slice!

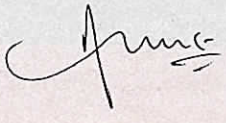
It was at one of the shows that we started talking about him designing something especially for the magazine. I'm especially pleased to feature a **Carl Boyd** exclusive design, together with the first part of his article on Getting To Grips With Fine Lace. This beautiful stitch is often overlooked by designers, even though it gives a wonderfully subtle texture and pattern. Carl has two designs for us; this month's can be knitted on both punchcard and electronic machines and next time we have the lovely sweater many of you have surreptitiously seen at some recent exhibitions - for a sneak preview, turn to page 37! So as not to disappoint those readers who do not have an electronic machine, Carl's hints and alternative stitch samples will be included in the next issue. His article is on page 32 and the pattern is featured on page 36.

Although **Doris Coutts'** ribber series comes to an end this month, I'm very pleased to let you know that her new series of articles will be especially written for owners of Passap and Pfaff double bed machines. Although the E6000 machines are wonderful, not everyone can afford or indeed wants an electronic machine. The more basic models have been somewhat overlooked and Doris will redress the balance. If you are a Passap or Pfaff knitter and would like some special help with any aspect of using these super machines, please write to me. We can include any requests in one of the future articles.

Ann Kite's Summer Offer is still running and she has special video prices just for our readers. Many readers will know that the offer runs for just a couple of months each summer and the prices this year are exceptionally low. If you would like further help or information, Ann or her husband Richard will be pleased to help if you telephone them. Full details including the 'phone number are on page 23.

As those of you who attend will know, I've supported most of the knitting exhibitions this summer and taken along both current and back issues of the magazine. Many readers come to the shows and take the opportunity to stock up on back issues they have either missed, lost or loaned and never had returned! For every reader who remembers their list, there are several who have left it at home so this month is your opportunity to send for back issues - and we'll pay the postage! The list of magazines we have available is on page 57 and if you need a copy that's not listed, it's always worth giving us a ring, because we may be able to find an odd copy for you. The best time to telephone us is either late morning or early in the afternoon and we'll always try to help.

Finally, turn to page 53 for our new subscription offer. We always urge you to give every support to your local newsagent, but if you have difficulty obtaining the magazine, a subscription may be the answer. Our new offer will be available for a limited period only, so do take advantage of it now! Until next time, happy knitting.



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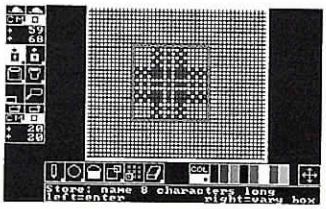

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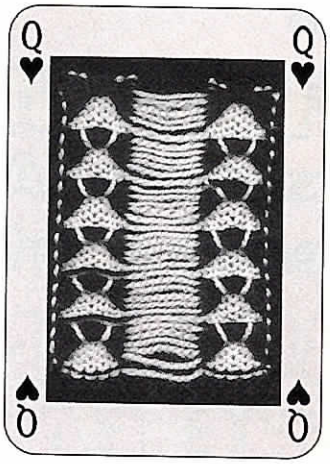

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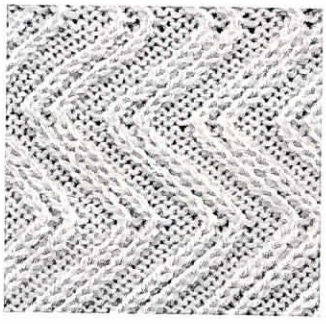

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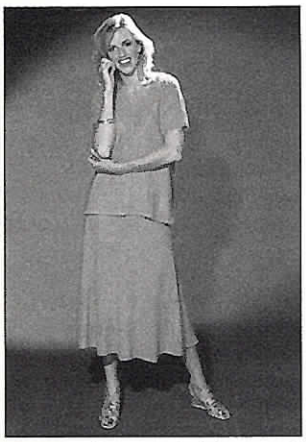

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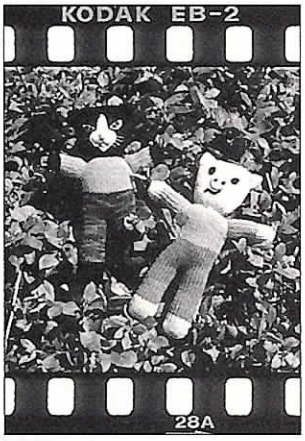

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News Line

Want to publicise your product? Send the product, the picture and the information to News Line to be in the news. Our address and fax number are on page 3.

DIARY DATE

We've received a letter from **Alan Hunt** of **Hush Knit Yarns,** asking us to pass on his thanks to everyone who supported the **Nottingham Machine Knitting Show** he organised last April. The event was a great success and Alan has received many compliments from both visitors and exhibitors - so much so that next year's date is announced and will be held on Sunday 18th April 1999.

Due to some minor problems encountered, the venue has changed and next year's one-day exhibition will be held at the **Harvey Hadden Sports Centre** in Nottingham. More details will be available nearer the date and, if the exhibition is as popular as this year, it is hoped to make it an annual event.

NEW INTARSIA PATTERNS

After much demand for **Animal Magic Intarsia Book 1, Book 2** has now been produced by Christiana Products. **Book 2** contains ten charming animal characters that are guaranteed to brighten up any child's life!

The set includes a dinosaur in a superman outfit; a sleeping panther, up a tree and with pillows; a cat with a fish, a gangster cat, a rocking dog, playing a guitar and a swordfish - plus those shown above. The sizes range from 70 stitches wide by 145 rows long to

130 stitches wide by 155 rows long. **Animal Magic Book 2** costs £14.50 including p & p and can be obtained from:-

Christiana products
Whitton View
Leintwardine
CRAVEN ARMS
Shropshire SY7 0LS
Tel:- 01547-540340

GARTER CARRIAGE SKIRTS

Look out for **A Skirt Collection for the Garter Carriage.** It's a new book from Elaine Cater that has a collection of twelve stitch patterns which are suitable for Brother punchcard and electronic machines with a garter carriage. The stitch patterns will produce "automatic" pleated fabrics. The pleat lines are knitted into the fabric and fall into place without hours of pressing!

Elaine has also included six skirt patterns that use some of the stitch patterns from the book. She's used a variety of yarns including **Bramwell's Artistic, Hush Knit Fine French Crêpe** and **Tamm Estilo.**

A Skirt Collection for the Garter Carriage costs £5.95 plus 45p postage and packing. An accompanying disk in DesignaKnit or FB100 format is also available for £3.50 plus 45p postage and packing. A catalogue listing the full range of Elaine's patterns and books will be sent free of charge upon receipt of a large stamped, self-addressed envelope. To place your order, please write to the following address:-

Elaine Cater
29 St Leonard's Road
LONDON SW14 7LY
Tel/Fax:- 0181-287 2538
E-mail:-
EBCATER@compuserve.com

WALKING FINGERS

There's a delightful new pattern available from **Pippin Designs.** The **Walking Finger Puppets** each have a pocket into which you place your fingers - and then make them walk! The footballer can be knitted in team colours and the football can be "kicked" as you make him run; the kitten plays with the ball and the monkey will also cause amusement! The footballer and monkey are each 19 cm, 7½ in tall and the kitten is 20 cm, 8 in long.

As you can imagine, it's already a very popular pattern! It costs just £2.85 including p & p and a free, illustrated price list will be included with every order. To order, please write to:-

Pippin Designs
22 Clifton Road
DUNSTABLE
Bedfordshire LU6 1LU

If you would like an illustrated price list, write to the address above and enclose a SAE.

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All the latest

NEW DESIGNS FROM JANE HAWKINS

Medieval and the **Truran Garter Carriage Collection** are the latest designs from **Jane Hawkins. Medieval** is a waistcoat with a medieval look, knitted on any single bed machine with plating facility. It's simple and casual - but has style. The yarn used is **Forsell's Thistledown Silk** and two ply **Pure New Wool** and there are three sizes to fit bust 87 to 112 cm, 34 to 44 in.

The **Truran Garter Carriage Collection,** shown above, is an elegant top and skirt that looks like a three piece suit. As the name suggests, the pattern is suitable for standard gauge punchcard or electronic machines plus a garter carriage. The vest is part of the short-sleeved jacket and the skirt has two different patterned pleats. Jane has also added braid and a simple beaded necklet and used **Bramwell's Silky** for this pattern. The jacket is in the same three sizes as **Medieval** and the skirt can be knitted to any size. For more details, please write to:-

Jane Hawkins
Lymington Cottage
Tarrandean Lane
Perranwell Station
TRURO, Cornwall TR3 7NP
Tel:- 01872-870154

HAVE YOU TRIED LIMA?

Although we first mentioned it in our April issue, we thought we'd remind you about **Lima** - a top-quality yarn from **BSK.** In case you haven't tried this new machine knitting yarn, **Lima** comes in a choice of 21 super solid shades and is the only coned yarn on the British market in 50% Cotton/50% Acrylic Crêpe. The cotton/acrylic blend means that it's ideal for wearing all the year round. It will knit a perfectly formed stitch on Tension 8, giving 29 stitches and 42 rows to 10 cm and knits to a full four ply pattern. The fabric is firm, but not harsh and presses beautifully.

As it's a full four ply thickness, **Lima** could just as easily be knitted on Tension 9, depending on personal preference. The finished garments look stylish and expensive and the stitch definition, when knitting tuck or slip stitch, is impressive!

Lima is a crêpe twist yarn which knits easily on the Garter Carriage. It produces a soft, yet very defined textured fabric that looks great when made up. Although most yarns do not withstand excess pressing, the cotton content in **Lima** stabilises the fabric, so that it can also be steam pressed to give perfect results. Lima is available on 500 g cones from:-

BSK Ltd
Murdock Road
BEDFORD
Bedfordshire MK41 7LE
Tel:- 01234-217096

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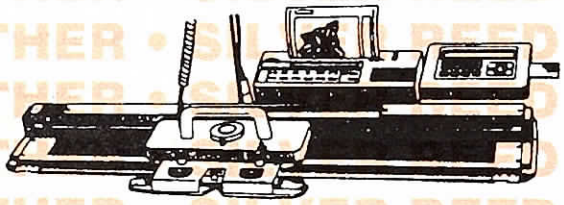

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Cut & Sew

Buttonholes on a sewing machine

Are you like me and don't like making buttonholes on the knitting machine? Are your cardigans always edge to edge? All of my cardigans and waistcoats are without buttonholes!
Debbie Kendall

Some garments do look better with buttonholes, so this month, let's experiment with buttonholes made on the sewing machine. This might seem a bit drastic to some knitters, but it is quick, efficient and has a very attractive finish.

Here are some general notes we need to consider:-

❶ Always use a buttonhole foot, so check in your sewing machine manual for the correct one.

❷ The length of the buttonhole is the length of the button plus a fraction. There are more details further on in the article.

❸ The button must not extend over the band when it is fastened. Therefore, the space from the end of the buttonhole to the edge of the band, when sewing horizontal buttonholes, must be just over half the size of the button.

❹ The buttonholes must be spaced evenly.

❺ Always practise the buttonhole a few times on a spare piece of knitted band.

❻ It is sometimes better to sew vertical buttonholes in rib, as it stretches much less this way.

TO SEW A BUTTONHOLE

For the working method, first consult your sewing machine manual. Most sewing machines now will sew an automatic buttonhole where you stitch down one side, sew a bar, reverse up the second side and finish with a bar.

Buttonholes are always sewn with a stitch that is very close together, like a satin stitch. When sewing on knitting, I find it better to have a slightly longer stitch and then sew around the buttonhole twice.

USING A STITCH RIPPER

Take care when cutting the buttonhole as it is very easy to cut too far when using a stitch ripper - and therefore ruin a perfectly good band! I have only done this once, but the memory of the ruined work has stayed with me!

If you do use a stitch ripper, start at one end and first cut towards the middle. Stop in the middle and turn the work around, then cut from the other end again towards the middle. The cut edge of the buttonhole can be neatened and strengthened by applying liquid fray preventer which we have talked about in previous months. Always test this product on your sample buttonhole first and then apply it to the cut edge of the buttonhole. I always use this liquid on all buttonholes, whether they are made in ordinary material or in knitted fabric, because the finished look of the buttonhole is improved and it wears better.

THE LENGTH OF THE BUTTONHOLE

Let's look at how to determine the length of the buttonhole. Measure the width and height of the button to be used. As a general rule, add the two measurements together, add 3 mm and you have the correct length. However, don't take this for granted - always sew a practice buttonhole this length and check that the button goes through.

Take special care when working out the correct length because the buttonhole must be large enough for the button to go through easily, but not so large that the garment continually comes undone.

STABILISING THE KNITTING

Some fabric, especially knitting, tends to stretch when sewn by machine so we have to find some way of stabilising it when sewing. Here are four different ways of doing this, so have a go at some of them. For the following four samples, use the main bed and ribber and cast on over approximately 12 needles arranged in either a 1x1 or 2x1 rib and knit about 50 rows.

SAMPLE 1

This uses **Avalon,** a wash-away stabiliser made by **Madeira.** It is usually used for machine embroidery and found in most good haberdashery shops.

❶ Cut a small rectangle of Avalon just a little larger than the buttonhole.

❷ Mark the size of the buttonhole on the Avalon and tack it in position on the right side of the band.

❸ Sew the buttonhole, following the instructions in your machine manual.

❹ Cut the buttonhole open carefully and check that the button will go through.

❺ Spray the Avalon with water - it will dissolve and disappear.

SAMPLE 2

This uses **Stitch and Tear.**

❶ Cut a small rectangle of Stitch and Tear just a little larger than the buttonhole.

❷ Mark the size of the buttonhole on the right side of the band.

❸ Tack the Stitch and Tear in position on the wrong side of the band.

❹ Sew the buttonhole, following the instructions in your machine manual.

❺ Cut the buttonhole open carefully and check that the button will go through.

❻ Tear away the Stitch and Tear.

SAMPLE 3

For this sample, you will sew over buttonhole thread. A buttonhole foot is needed for this sample and if you look closely, you'll see that the foot has a little spike at the back.

❶ Mark the size of the buttonhole on the right side of the band.

❷ Cut a length of buttonhole thread and loop this over the spike at the back of the foot.

❸ Sew the buttonhole as usual, but sew over the buttonhole thread.

❹ On completion, pull the buttonhole thread so that the buttonhole is the correct size. Take the thread to the wrong side and sew the ends in.

SAMPLE 4

For this sample, we'll use **Wonder Web,** a fusible web that is usually used for pressing up hems to hold them in position without sewing.

❶ Cut two lengths of Wonder Web and pin one on to each side of the band along the entire length. We end up with a sandwich with fusible web on the outside edges and the band in the middle.

❷ Mark the buttonhole length on the Wonder Web on the right side of the band and sew the buttonhole.

❸ Tear away as much fusible web as possible from both sides. Steam the remaining fusible web until it disappears. Be very careful to hold the iron above the fabric, do not rest it on the fabric.

❹ Cut the buttonhole as usual.

The bands we have practised on are all single layer bands, but the same principles apply when sewing on a double band - except

Buttonholes

that all the stabilising can be totally unseen. I should again use the fusible web or a length of interfacing which is threaded through the centre of the band. This would stabilise the band completely and make the buttonholes very easy to sew.

In the general notes, I mentioned that it is often easier to sew the buttonholes vertically along the rib rather that sewing across the rib. The reason for this is that there is much less stretch along the rib and so it is much easier to sew!

I have to admit that I actually prefer horizontal buttonholes, perhaps because they are more secure and the button is much less likely to slip out. If you decide to make vertical buttonholes, it would be a good idea to make one or two more buttonholes than usual and use smaller buttons to help keep the garment closed.

POSITIONING THE BUTTONHOLES

Vertical buttonholes are usually placed directly in the centre of the band, horizontal buttonholes must be made so that the button, when done up, doesn't hang over the edge of the band. Buttonholes on a garment are usually evenly spaced out and should be placed in the areas where there is the greatest stress in wear. For example, always make sure that there is a buttonhole at the fullest part of the bust.

It is fairly easy to work out the spacing of the buttonholes. First of all mark the positions of the top and the bottom buttonhole, then measure the distance between the two markers and divide that measurement by one less than the total number of buttons you want to use. The answer you get will be the distance between buttonholes. If you haven't already done so, this is probably a good time to start working in centimetres, as it is much more accurate. Now mark the rest of the buttonhole positions and, before sewing them, try the garment on to check that the buttonholes are in the correct position for your figure.

I think we all agree that nothing looks worse than a cardigan or jacket that looks as if it is under great strain when done up. Having said that, I'm sure that we have all had such a garment - and have gone to great lengths to try and rectify the problem! For instance, I have not only tried using a brooch but also pinned the garment with a tiny safety pin from the wrong side and I have to admit that nothing looks quite right. How much easier it is to prevent the problem before it starts!

Once the buttonholes are completed, all that remains is to attach the buttons to the other band. First lay the garment on a flat surface, with the buttonhole band on top of the button band. For accuracy, it is quite a good idea to pin the garment together between the buttonholes. Now insert a pin straight through the buttonhole. For vertical buttonholes, put the pin straight through the centre of the hole and for horizontal buttonholes, place the pin at the edge of the hole closest to the outer edge of the garment. Now very carefully lift the buttonhole over the pin and sew the button on in the marked place. Do this button up and move on down to the next buttonhole and mark with the pin as before.

Do try some of these samples and remember that the more you practise, the more confident you'll become. Above all, take your time over making the buttonholes - and I'm sure you'll be very pleased with the end result! ■

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Patchwork Cardigan

Designed by **Jamilla Designs**

Pattern Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Passap or Pfaff E6000 machines. Owners of Duomatic 80 machines with Deco should substitute similar patterns recommended for their machine.

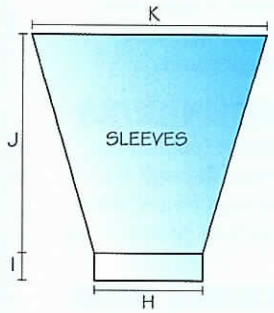
MATERIALS
Harmony Yarns Gemini. (Yarn Guide No.4.)
2 x 250 g cones in Fern (Col 1).
2 x 250 g cones in Ivory (Col 2).
10 buttons.

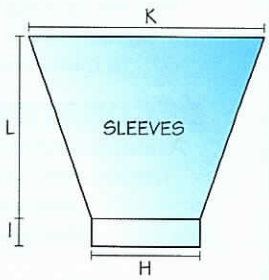
GARMENT WEIGHT
Finished garment in second size weighs 635 g.

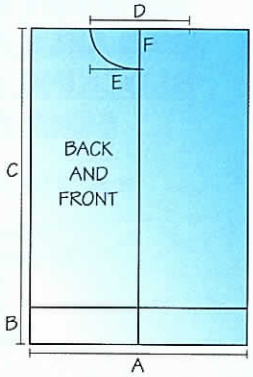
The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to the following address:- Harmony Yarns, 767/771 Attercliffe Road, Sheffield S9 3RE.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 62.

Diagrams & Charts







A = 48.5 [55, 62] cm
B = 8 cm
C = 62 cm
D = 22.5 [26, 26] cm
E = 11 cm
F = 9 cm
G = 24 [25.5, 29] cm
H = 24.5 cm
I = 6 cm
J = 49 cm
K = 52 cm
L = 42.5 cm

Program

PROG - ENT
ERASE - ENT
CAST ON - ENT (any number will do)
ALL ST PATT - NO
ST PATT A - DOT - ENT

Read in Patt A until:-
ALTER - NO
KNIT TECH - 180 - ENT
ENLARGE/POSITION - NO
TEST - NO
ALL ST PATT - NO
ST PATT B - DOT - ENT

Read in Patt B until:-
ALTER - NO
KNIT TECH - 180 - ENT
ENLARGE/POSITION - ENT
CM? - NO
↑↑ ROWS - 56 - ENT
↔ STS - 24 - ENT
POSITION - ENT
PATT AFT R 0 - ENT
TO R/L - ENT
IN PATT R 0 -ENT
↑↑ REP R 0 - NO - ENT
↔ REP STS 0 - ENT
ALL ST PATT - ENT
FORM - NO
L ND - 69 (or half the number of needles you need) - ENT
R ND - 69 (or half the number of needles you need) - ENT
Start cast on.

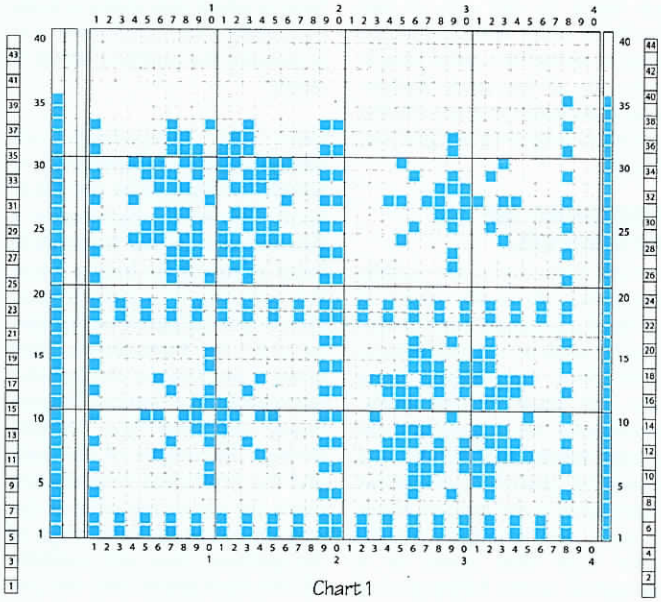


Chart 1

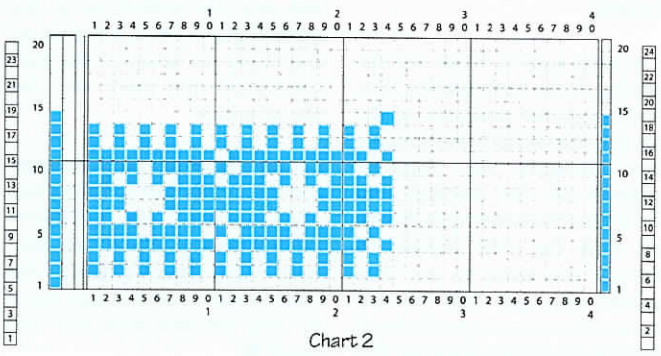


Chart 2

Pattern 1

Knitting Instructions

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 96 [108, 122] cm, 38 [42½, 48] in.
Length to shoulder 70 cm, 27½ in.
Extra long sleeve seam 55 cm, 22 in
Long sleeve seam 48.5 cm, 19 in.

TENSION

40 stitches on each bed to 14.13 cm and 40 rows to 3.62 cm, measured over pattern (stitch size approximately 5/5).

E6000 Machines

Set lock on BX↔/LX, Knit Tech 180.

Duomatic 80 Machines

Set lock on BX↔/BX← and Deco on setting 4.

KNITTING NOTES

a) E6000 Machines - before knitting, prepare any reader sheets needed from the charts provided.
b) Duomatic 80 Machines - before knitting, select two similar Fair Isle patterns.
c) The welts, cuffs and neckband are worked without using electronics using two ends of Col 1 together.
d) The buttonhole and button bands are worked without electronics using three ends of Col 1 together.
e) The main pattern is worked using two ends of Col 1 and two ends of Col 2.
f) For this pattern, RC refers to the row counter on the lock, not on the console.

BACK

Handle up. Orange strippers. Set up 138 [156, 176] Ns on each bed at centre of machine in WP.
* Arrange Ns for 1x1 rib. Arrange pushers in WP under every back bed N in WP. Set RC at 000. Set lock on N/N and stitch size to 3/3. Using two ends of Col 1, K 1 row. Push up empty Ns in-between Ns on back bed to WP. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. RC shows 3. Set lock on BX/N and stitch size to 4/4, K until RC shows 80. Push up empty Ns in-between Ns on front bed to WP. Handle down. Set lock on CX/CX and stitch size to 4½/4½, K 2 rows. RC shows 82.

E6000 MACHINES

Switch on console and follow instructions on screen until Stitch Pattern A. Set lock on BX↔/LX, Knit Tech 180.

DUOMATIC 80 MACHINES

Arrange pushers under every N in WP on both beds. Insert card A into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on BX↔/BX← and Deco on setting 4.

ALL MACHINES

Set RC at 000. Set stitch size to 5/5. Using two ends of each colour, cont in stripes of 2 rows Col 1 and 2 rows Col 2 *.
K until RC shows 684. Cast off.

RIGHT FRONT

Handle up. Orange strippers. Set up 10 [38, 28] Ns at left and 59 [35, 55] Ns at right of centre in WP on each bed.
** 69 [73, 83] Ns on each bed.
Work as for Back from * to *.
K until RC shows 584. K 1 row extra for Left Front.

SHAPE NECK

Cast off 8 sts on each bed at beg of next row, K 3 rows. Cast off 4 sts on each bed at beg of next and foll 4th row, K 3 rows. Cast off 3 sts on each bed at beg of next and foll 8th row, K 7 rows. Dec 1 st on each bed at beg of next and every foll 4th row until 37 [41, 51] sts rem on each bed. K until RC shows 684. Cast off **.

LEFT FRONT

Handle up. Orange strippers. Set up 59 [35, 55] Ns at left and 10 [38, 28] Ns at right of centre in WP on each bed.
Work as for Right Front from ** to **, reversing shaping by noting alteration in number of rows worked.

10 ►

Patchwork Cardigan

EXTRA LONG SLEEVES
Handle up. Orange strippers. Set up 70 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Arrange pushers in WP under every back bed N in WP. Set RC at 000. Set lock on N/N and stitch size to 3/3. Using two ends of Col 1, K 1 row and then push up empty Ns in-between Ns on back bed to WP. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. RC shows 3. Set lock on BX/N and stitch size to 4/4, K until RC shows 60. Push up empty Ns in-between Ns on front bed to WP. Handle down. Set the lock on CX/CX and stitch size to 4½/4½, K 2 rows. RC shows 62.

E6000 MACHINES
Switch on console and follow instructions on screen until Stitch Pattern A. Set lock on BX↔/LX, Knit Tech 180.

DUOMATIC 80 MACHINES
Arrange pushers under every N in WP on both beds. Insert card A into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on BX↔/BX← and Deco on setting 4.

ALL MACHINES
Set RC at 000. Set stitch size to 5/5 *. Using two ends of each colour, cont in stripes of 2 rows Col 1 and 2 rows Col 2 and **at the same time**, shape sides by inc 1 st on each bed at each end on next and every foll 4th row until there are 80 sts on each bed, then on every foll 8th row until there are 92 sts on each bed, then on every foll 16th row until there are 142 sts on each bed. K 11 rows. RC shows 476.

E6000 MACHINES
Engage Stitch Pattern B and watch colour changes carefully.

DUOMATIC 80 MACHINES
Insert card B into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on BX↔/BX← and Deco on setting 4.

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ALL MACHINES
Set RC at 000. Cont to inc on every 16th row from previous inc until there are 148 sts on each bed and **at the same time**, work as follows:-
** K 2 rows Col 2 and 2 rows Col 1 **; rep from ** to ** twice more. RC shows 12.
*** K 2 rows Col 1 and 2 rows Col 2; rep from *** 7 more times. RC shows 44.
Rep from ** to ** 3 times. RC shows 56.
K 8 rows in Col 1 at Tech 180 (this will happen automatically after the completion of 56 rows of Patt B). RC shows 64. Cast off.

LONG SLEEVES
Work as for Extra Long Sleeves to *.
Using two ends of each colour, cont in stripes of 2 rows Col 1 and 2 rows Col 2 and **at the same time,** shape sides by inc 1 st on each bed at each end on every 12th row until there are 138 sts on each bed. RC shows 408.

E6000 MACHINES
Engage Stitch Pattern B and watch colour changes carefully.

DUOMATIC 80 MACHINES
Insert card B into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on BX↔/BX← and Deco on setting 4.

ALL MACHINES
Set RC at 000. Cont to inc on every 12th row from previous inc until there are 148 sts on each bed and **at the same time,** work as follows:-
** K 2 rows Col 2 and 2 rows Col 1 **; rep from ** to ** twice more. RC shows 12.
*** K 2 rows Col 1 and 2 rows Col 2; rep from *** 7 more times. RC shows 44.
Rep from ** to ** 3 times. RC shows 56.
K 4 rows in Col 1 at Tech 180 (this will happen automatically after the completion of 56 rows of Patt B). RC shows 60. Cast off.

NECKBAND
Handle up. Orange strippers. Set up 160 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Arrange pushers in WP under every back bed N in WP. Set RC at 000.
Set lock on N/N and stitch size to 2½/2½. Using 2 ends of Col 1, K 1 row and then push up empty Ns in-between Ns on back bed to WP. Set lock on CX/CX and stitch size to 3/3, K 2 rows. RC shows 3. Set lock on BX/N and stitch size to 3½/3½, K until RC shows 60. Push up empty Ns in-between Ns on front bed to WP. Handle down. Set lock on CX/CX and stitch size to 4/4, K 2 rows. RC shows 62. Change to black strippers. Set lock on GX/N and stitch size to 5/5, K 6 rows. Pull yarn down between beds. Set lock on N/GX, K 6 rows. Set lock on GX/N. Using WY, K 6 rows. Pull yarn down between beds. Set lock on N/GX, K 6 rows and then release from machine.

BUTTON BAND
Handle down. Orange strippers. Set up 13 Ns on each bed in WP for full needle rib. Set RC at 000 and then set lock on N/N and stitch size to 2/2. Using 3 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K until RC shows 368. Cast off.

BUTTONHOLE BAND
Work as for the Button Band, making buttonholes over 6th and 7th sts from right edge on both beds when RC shows 8, 47, 86, 125, 164, 203, 242, 281, 320 and 359.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins. Form neckband into a circle and press stocking stitch edge only.

MAKING UP
Join the shoulder seams. Pin the neckband into position and unravelling WY as required, backstitch through the open loops of the last row worked in Col 1. Catch down the remaining loops on the inside. Set in the sleeves, matching the centre to the shoulder seams and then join the side and sleeve seams. Next, sew on the front bands, making sure that the horizontal stripes on the fronts are in line. Finish the buttonholes. Sew on the buttons to correspond and then give the garment a final light steam. ■

Pattern 1

Nina Miklin's Diary for September 1998

YARN FAIR & LECTURE

NORTH OF ENGLAND/SCOTLAND *on Sunday 20 September*

At the kind invitation of Mrs. M. Hirst of the Botcherby Machine Knitting Club I am holding an OPEN DAY/YARN FAIR on Sunday 20 September 1998 in Carlilse. *(This YARN FAIR is preceded by a ONE DAY - KNIT TO FINISH Course for the Botcherby Machine Knitting Club).*

The YARN FAIR will take place in the big hall at the Community Centre and thus enable me to display the complete range of yarns and garment samples. This event will also be the first showing of all the latest colours and qualities selected from the international 1998/99 fashion range on my recent trip to Italy.

All books in the KNIT TO FINISH series and the patterns for all garments on display will be available.

FREE ADMISSION. No booking required. **VENUE:** The Botcherby Community Centre, Victoria Road, Botcherby, Carlisle (approximately 1 Mile off the M6, Junction 43, near Tesco). **Opening times:** 10am to 4pm.

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This One Day course is suitable for beginners and advanced knitters alike, covering single and double bed knitting.

You will also have the chance *(if you wish)* to try your hand on finishing a seam yourself. The knitted swatches for this exercise will be supplied by me and are yours to take home.

All instructions are simultaneously explained and shown on the BIG SCREEN.

Course Fee: £36.00 inclusive of all materials.

VENUE: The Victory Services Club, 63-79 Seymour Street. Marble Arch, London W2. **Course Time:** 10am to 4pm.

To reserve a place please write to Nina A. Miklin, P O Box 1720, London W9 1TT enclosing the Course Fee of £35.00, or telephone Nina on 0171 286 1532 for Credit Card bookings.

ANNUAL YARN FAIR & LECTURE

LAUNCH OF NEW DESIGNS, QUALITIES AND COLOURS

IN CENTRAL LONDON *on Wednesday 30 September*

The complete range of Italian Designer Yarns will be on sale in all the LATEST FASHION COLOURS, together with NEW QUALITIES and **Special Offers for Cashmere blends** and other luxurious yarns. There will also be a wide variety of garment samples on display with patterns available for each.

This event will also be the Launch of two NEW DESIGNS in the DESIGNER COLLECTION.

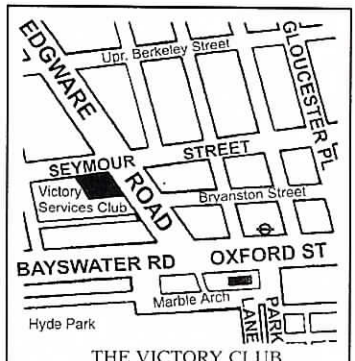
There will also be a Sale of **Ex-Display Samples** with prices starting from £15.00 per garment. Also available of course will be all Books in the KNIT TO FINISH series with some of the sample swatches featured in these books on view.

The Lecture on 'Finishing of Knitwear' will take place at 1.30 pm.

This Yarn Fair is supported by Machine Knitting Monthly and I am also joined this year by Wooley Softwear, Elain Cater, Jan Wright, Barbara Faulkner and Irene Krieger (see opposite page).

FREE ADMISSION. No booking required. **Opening times:** 10am - 4pm.

VENUE: The Victory Services Club, Marble Arch, London W2



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Should you require further information on any of the above events please contact Nina on 0171 286 1532 or write to:
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Venue - The Mosses Centre, Bury
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• The 15th National Knitting & Needlecraft Exhibition, NEC. 8th - 11th October 1998.
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• The 1st Knit, Stitch & Creative Crafts Show, Kings Hall, Belfast. 8th - 10th January 1999.

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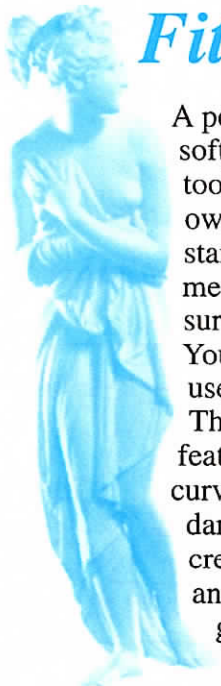

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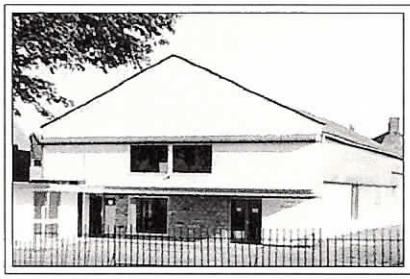

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Teach In

In this month's Teach In, **Ann Kite** shows us the ins and outs of a vertical buttonhole in a vertical band knitted in full needle rib.

If you are new to "Teach In", this article is one of a series about buttonholes in ribbed bands. The first article appeared in the May issue.

As I have said before, I prefer a full needle rib for a buttonhole band. As a band requires only a few stitches, it is possible to knit it in full needle rib using a medium thickness yarn, even though you cannot knit a full width in full needle rib with this thickness of yarn.

The buttonhole I am going to write about puzzled me for many months. It is in the **Brother Ribber Techniques Book** and, when I first read about it, I just could not see how it would work. One day I decided to sit at the machine, do exactly what the book said and see what happened - and to my surprise the buttonhole worked! In fact, it has become one of my favourite buttonholes for ribbed bands. So, this really is an article to sit at your machine with and knit. Don't decide it isn't going to work until you have knitted it!

Although this vertical buttonhole is knitted in two halves, first one side and then the other, it is finished on the machine. There are no ends to sew in and it is knitted using holding position. You hold half of the needles - needles A to B in Fig.2 - while knitting the first half of the buttonhole over needles C to D. Then, you hold needles C to D while knitting over needles A to B. You would expect that when you hold needles C to D, as they are several rows on from needles A to B, there would be a loop of yarn between C and B. Instead, it is cleverly woven in as you knit.

The directions given below are for all punchcard machines, Brother electronic models and Silver Reed double knit and chunky electronic machines. Steps 5 and 6 require the carriages to be set to slip. Most Silver Reed and Knitmaster machines utilise the side levers on the main carriage to do this (see Fig.4). However, on Silver Reed and Knitmaster standard and fine gauge electronic models, you can't use the side levers, as they are controlled by the cam lever.

You can still knit this buttonhole, by making use of the carriage release button and the C setting (see Fig.4 and Fig.5 on the opposite page). On the C setting, the carriage slips to the right and knits to the left. The effect of this is that the entire buttonhole has to be knitted the other way around. The left side has to be knitted first and then the right.

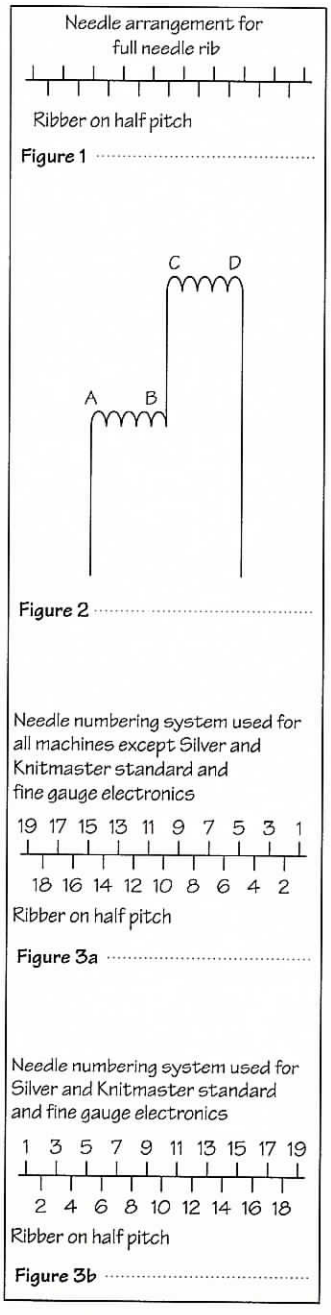
So, Silver Reed and Knitmaster standard and fine gauge electronic machines finish with the carriages at the left at Step 1.

Look at Fig. 3b - it shows the needle numbering used when the buttonhole is started with the carriage at the left. As you read the directions, reverse the "lefts" and "rights", reading left for right and vice versa.

VERTICAL BUTTONHOLE

❶ Cast on in full needle rib, using ten needles on the main bed and nine on the ribber (see Fig.1). Knit to the position for the buttonhole, finishing with the carriage at the right. For your first attempt, I suggest knitting 30 or 40 rows. It is, of course, possible to knit this buttonhole near the beginning of a band. However, the first time you knit it, it is easier if there is some knitting between the beds - for you to hold on to if you wish.

❷ With the carriage at the right, put needles 11 to 19 and 12 to 18 to holding position (see Fig.3a & Fig.3b). Set both the main and the ribber carriage to hold.



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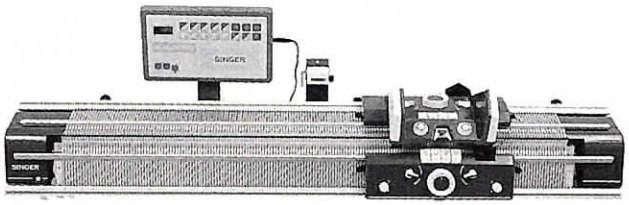

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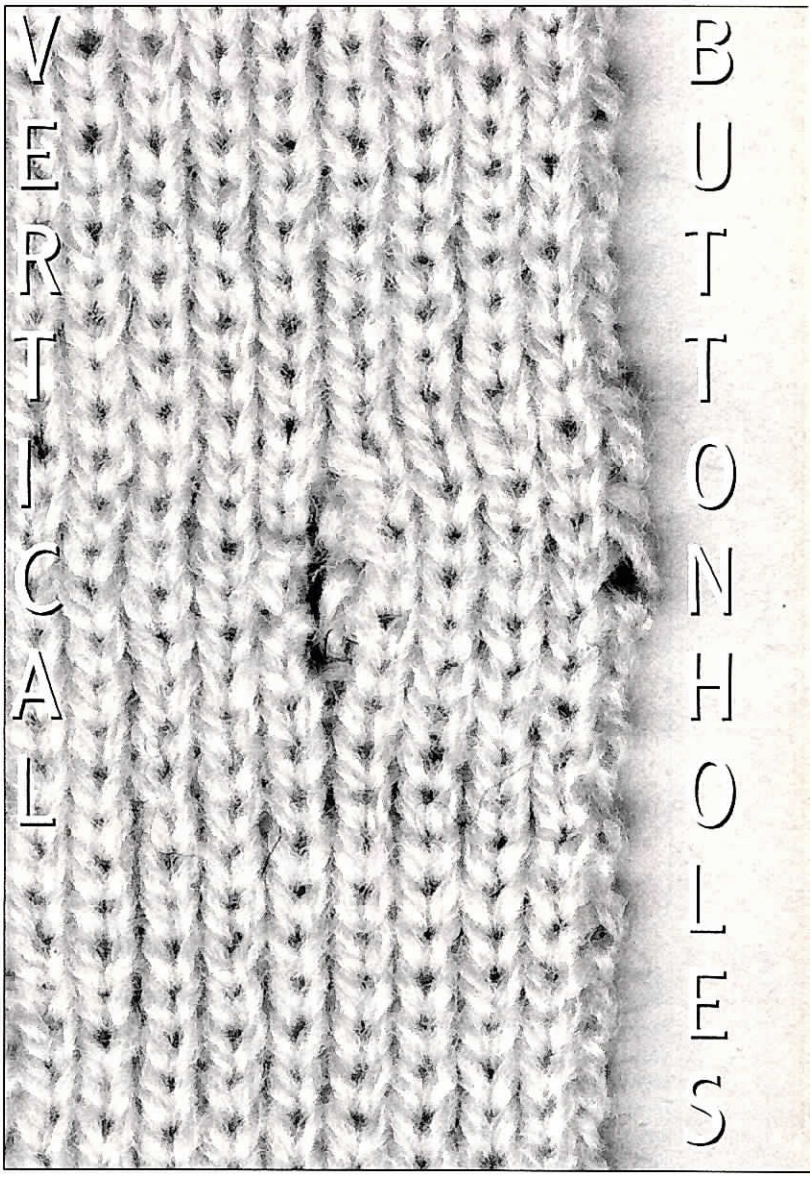


CARRIAGE SETTINGS USED AT STEP 5

BROTHER

Main carriage	Part buttons	In
	Change knob	NL
	Holding lever	Hold
Ribber carriage	Cam Buttons	PR
	Holding levers	Hold

TOYOTA

Main Carriage	Selection lever or dial	Empty ◁▷
	Card lever	0
	Holding lever	Hold
Ribber Carriage	ET levers	ET
	Centre lever	Empty
	Holding levers	Hold
	Silmulknit levers	0

SILVER REED & KNITMASTER

Main carriage
Standard and fine gauge electronic machines
Carriage in the released position using the release button

	Holding levers	Hold

Punchcard, chunky and double knit electronic machines

	Cam lever	Slip
	Side levers	0
	Holding levers	Hold

Ribber carriage, All machines

	Set levers	0
	Holding levers	Hold
	Pick knob	∠
	Autoset lever (SRP60N)	1
	Select levers (SRJ70, FRJ80, RJ1)	0

Figure 4

STEP 6 - CARRIAGE SETTINGS FOR SILVER REED & KNITMASTER STANDARD & FINE GAUGE ELECTRONICS

Main carriage	Carriage	Closed
	Cam Lever	C
	Holding Levers	Knit
Ribber carriage	Set Levers	0
	Holding Levers	Knit
	Pick knob	∠
	Autoset lever (SRP60N)	1
	Select levers (SRJ70, FRJ80, RJ1)	0

Figure 5

❸ Knit five rows. (The carriage is now at the left.)

❹ Hook the yarn over needle 8. This will create a loop of yarn to weave in when you are knitting the second side of the buttonhole.

❺ Set both carriages to slip, leaving the holding levers on hold (see Fig.4 above). Then pass the carriages to the right and note that no needles knit on this pass.

❻ Return the holding levers on both carriages to knit, but leave the carriages still set to slip. On Silver Reed and Knitmaster standard and fine gauge electronic machines, close the main carriage and set the cam lever to C (see Fig.5 above). Then knit one row to the left. Only needles 11 to 19 and 12 to 18, knit. All needles are now in working position.

❼ Remove the loop of yarn from needle 8 and hook it over needle 11. This begins the weaving in process.

❽ Put needles 1 to 9 and 2 to 10 to holding position. Cancel the slip settings - that is, set both carriages as for plain rib. Put the holding levers on both carriages to hold.

❾ Knit two rows. Hook the yarn crossing the centre between needles 10 and 11, on to needle 11. This continues the weaving process.

❿ Knit two rows. Hook the yarn as in Step 9.

⓫ Set the holding levers on both carriages to knit. Knit to the next buttonhole. You can make the buttonhole larger by knitting more rows in each half. At step 4 you may then have to hook the yarn over needle 6, so that the length of yarn available for weaving up the left side is increased.

IMPORTANT POINTS TO NOTE

❶ There must be an odd number of rows in each half of the buttonhole.

❷ At Step 2, the edge needle at the left of the working needles must be on the ribber - needle 10 in this example.

If you have just read this through, it may sound very complicated - but it is very simple, neat and doesn't need any finishing!

SUMMER OFFER

This is currently running, so you can still save money on my video courses and details are in my advertisement on page 23 of this issue. ■

Pick a Card... Any Card!

It's on to part 6 of Maggie Andrews' series that shows you how to re-use your old punchcards. This month, she's looking at punch or thread lace, tuck stitch and Knitweave

I hope you had fun last month with Fair Isle and your "magic wands" and made dozens of different patterns from your own ideas. Perhaps you have already chosen one to use on a sweater, or several patterns to use together for an unusual and eye-catching jacket.

So far, this magic punchcard has conjured up dozens of ideas for us and countless variations on them. This month's stitch types - punch or thread lace, tuck stitch and knitweave - were not bewitched by it and gave me only a few ideas that I felt were successful.

Perhaps it is because I've been feeling under the weather lately and the spell is wearing thin! However, there are still many variations for you to find - not only on this, but also on your own punchcards.

PUNCH OR THREAD LACE

Punch or thread lace is usually worked with a medium yarn in Feeder 1/A and a fine yarn in Feeder 2/B. If you are not familiar with this stitch, please refer to your machine's instruction manual. For these samples, have the card rolling on every row and set the machine for punch or thread lace.

ACE OF CLUBS ♣

This sample is knitted using a four ply yarn together with a 2/30's acrylic.

TWO OF CLUBS ♣

This sample is knitted using a four ply acrylic together with transparent nylon thread.

THREE OF CLUBS ♣

This sample is knitted using a four ply acrylic together with a different colour of polyester sewing thread.

Because of the length of floats, this fabric is really only suitable for net curtains, but very interesting effects can be produced by "tooling" the floats. Use your magic wand as last month!

ACE OF HEARTS ♥

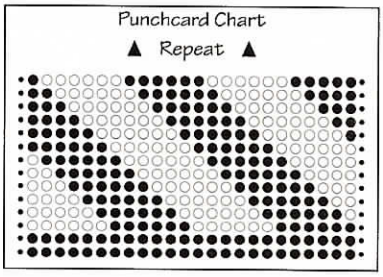
This sample is knitted using a four ply acrylic together with a different colour of polyester sewing thread.

* Work 4 rows, pick up the four floats and hang them on the needle above; rep from * throughout.

TWO OF HEARTS ♥

This sample is knitted using a four ply acrylic together with a different colour of polyester sewing thread.

* Work 6 rows, latch up the four floats and hang the final loop on the needle above; rep from * throughout.



These samples can also be worked with the card rolling on every other row, or with the card locked. For the "tooled" samples, you have an endless choice of needles on which to hang the floats, so there can still be numerous variations.

TUCK STITCH

Tuck stitch on the single bed is not possible with this punchcard, but it can be used on double bed machines for punch tuck rib and punch pin tuck.

Set up the machine for full needle rib, have the card rolling on every row or every other row as you wish and have the main bed set to tuck. You can also set up the ribber with alternate needles in working position for two different effects.

Whilst the double bed is in use for these four punch tuck rib patterns, why don't you try punch pin tuck as well? You should have the machine set for full needle rib, the card rolling on every other row and the main bed set to slip.

TUCK LACE

We can use this card on single bed machines for knitting tuck lace. Lock the card on a row with six spaces at the centre and arrange the needles in the following setting, repeating across the needlebed as necessary:-

••||••||||||••||••||||||
O

KEY

• = needle in non working position
| = needle in working position
O = centre O

THREE OF HEARTS ♥

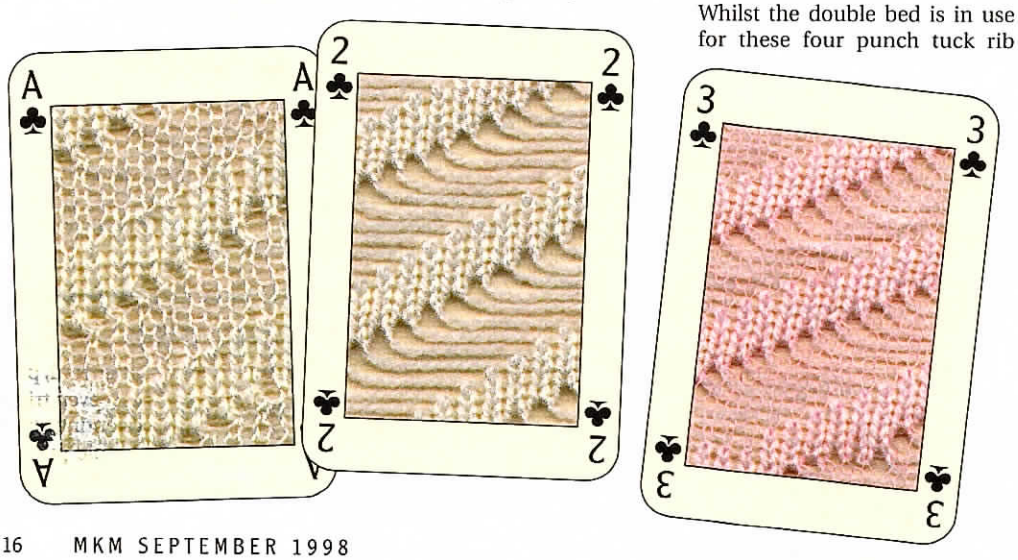
* Work 3 rows tuck, 1 row stocking stitch; repeat from * throughout. The sample is shown here on the knit side, but the reverse side is equally attractive.

FOUR OF HEARTS ♥

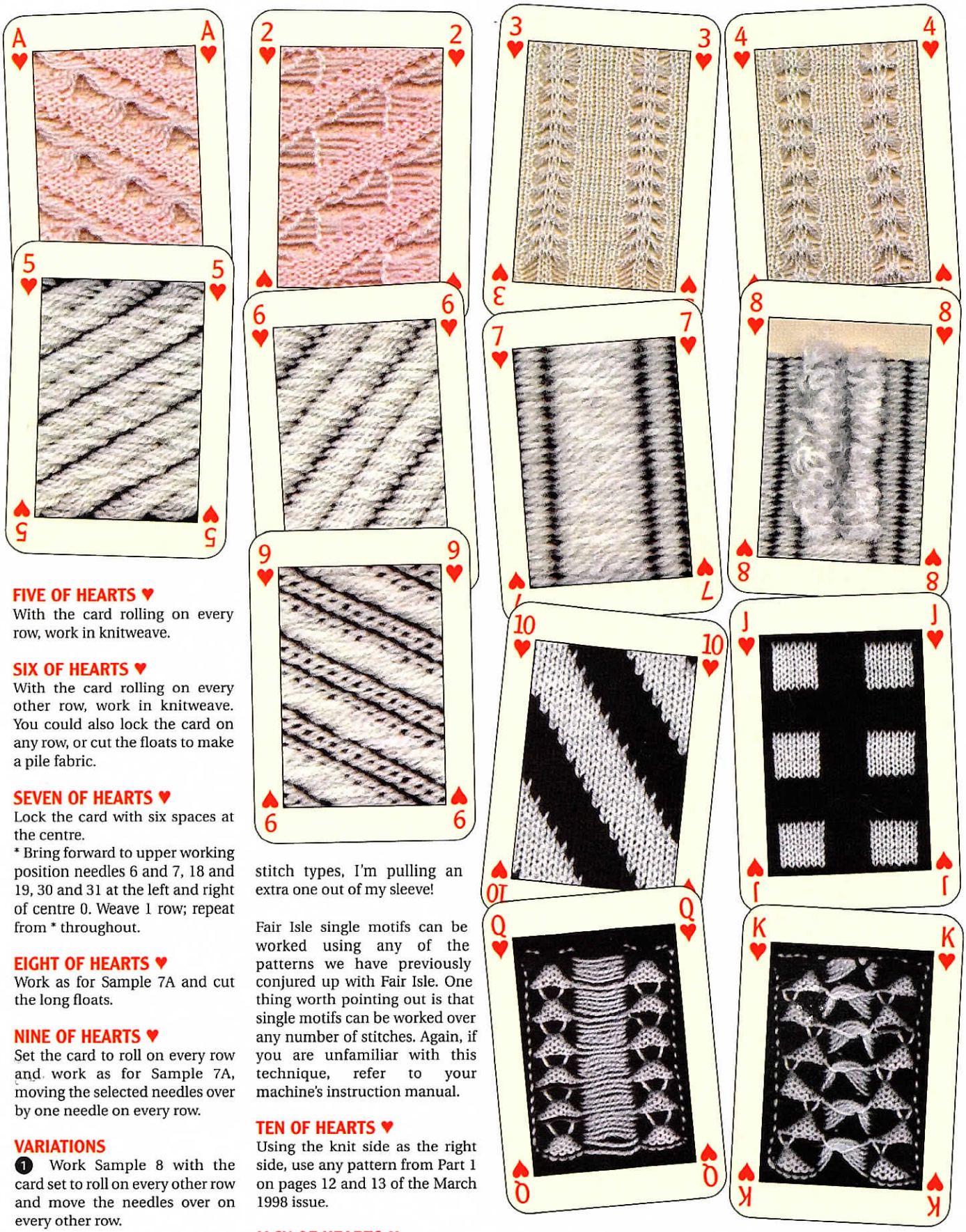
* Work 4 rows tuck, 2 rows stocking stitch; repeat from * throughout. The sample is shown on the knit side, but the reverse side is equally attractive.

KNITWEAVE

Knitweave is usually worked with a medium weight yarn for the backing and a thicker yarn for weaving. Again, if you are not familiar with this stitch, please refer to your machine's instruction manual. Before starting to knit, set the machine for knitweave.



Part 6



FIVE OF HEARTS ♥

With the card rolling on every row, work in knitweave.

SIX OF HEARTS ♥

With the card rolling on every other row, work in knitweave. You could also lock the card on any row, or cut the floats to make a pile fabric.

SEVEN OF HEARTS ♥

Lock the card with six spaces at the centre.

* Bring forward to upper working position needles 6 and 7, 18 and 19, 30 and 31 at the left and right of centre 0. Weave 1 row; repeat from * throughout.

EIGHT OF HEARTS ♥

Work as for Sample 7A and cut the long floats.

NINE OF HEARTS ♥

Set the card to roll on every row and work as for Sample 7A, moving the selected needles over by one needle on every row.

VARIATIONS

❶ Work Sample 8 with the card set to roll on every other row and move the needles over on every other row.

❷ Work Sample 8, then cut the long floats on completion.

❸ Work Sample 8, "tooling" the woven floats in any of the ways used last month on reversed Fair Isle.

As there's not an endless number of variations for this month's stitch types, I'm pulling an extra one out of my sleeve!

Fair Isle single motifs can be worked using any of the patterns we have previously conjured up with Fair Isle. One thing worth pointing out is that single motifs can be worked over any number of stitches. Again, if you are unfamiliar with this technique, refer to your machine's instruction manual.

TEN OF HEARTS ♥

Using the knit side as the right side, use any pattern from Part 1 on pages 12 and 13 of the March 1998 issue.

JACK OF HEARTS ♥

Using the knit side as the right side, use any pattern from Part 2 on pages 12 and 13 of the April 1998 issue.

QUEEN AND KING OF HEARTS ♥

Using the purl side as the right side, use any pattern from Part 5 in last month's issue.

You can see that all the Fair Isle patterns we have found in previous months can also be knitted as single motifs. If someone likes to calculate how many that is, I'd be pleased to know!

Next month is the end of the series and the end of the magic punchcard. I'm disappearing now to experiment with combining all the techniques and stitch types we have used with our diagonal striped punchcard, plus a few more we haven't even tried. Do carry on experimenting yourselves with your own old punchcards. Until next month, pick a card and have fun! ■

Question Time

Threading a colour changer

Pat Coulston had a phone call from Elvine the other day. It usually means that she has a query that will be of interest to many knitters - and this time was no exception!

"Pat, I am trying to use my **Brother** Single Bed Colour Changer and I can't get the stupid sinker plate threaded up correctly when I want to do Fair Isle. I keep trying and trying, but it never knits the first row and all my stitches fall off! Can I come and see you?"

I have always had this problem threading up and I felt it was about time I cracked it, once and for all! I sneaked out the Instruction Manual - because we all know that if all else fails, we read the manual!

By the time she arrived, I had set up the single bed colour changer on my machine and had some yarn ready. I confirmed with her that the problem was that she could not thread Colour 1 into its new position, prior to knitting in Fair Isle.

"No problem", I said confidently - which was a bit stupid really, as I have always had problems myself threading this specific colour changer. I always seemed to get it right once, wrong ten times and right once - you know the feeling, don't you! I showed Elvine what to do - and it didn't work. I showed her again - and it still didn't work. After several more attempts, I admitted defeat and she said she'd go and do her shopping and come back later! (What, I wonder, was she really thinking?)

She went off and I sat down in front of my machine - and thought. I have always had this problem threading up and I felt it was about time I cracked it, once and for all! I sneaked out the Instruction Manual - because we all know that if all else fails, we read the manual! - but, as in the past, I found it no help whatsoever.

I took off the sinker plate and looked at it from underneath, then turned it over so it was the right way up and looked down between the two, non-moving "rollers" at the position "B" marked between them. Holding the sinker plate at an angle, you can see a gap going right down, through the plate, between them. I was convinced that that was where the yarn must go and decided to forget everything I've tried over the years and do something different.

I threaded a piece of yarn into a double-ended bodkin, slipped it through the gap and hot-footed it to the machine to see if it would work. I cast on a few rows - threading as above, but no, it still didn't work properly - because, I subsequently discovered, I needed to do one more thing. Below is the list of things to do, in the order they come, plus the extra thing to do. This, believe you me, works perfectly every time!

1. Cast on with Colour 1 and knit a few rows. To practice, you needn't use a punchcard but, when you do, now is the time to insert it and lock it on row 1.
2. Break off Colour 1.
3. Thread the yarn into a double-ended bodkin.
4. Take off the ordinary sinker plate if you are using it. Alternatively, take off the colour changer sinker plate if you are using that and put it on your lap.
5. Look for the feeder "B" and thread the bodkin down through it.
6. Turn the sinker plate upside down and pull out the bodkin with the yarn attached.
7. Look for the gold-coloured plate beneath the sinker plate.
8. Thread the bodkin beneath this plate, so it comes out at the other side and let it go up and over the metal plate in front of it. If you look carefully, you can see that this plate holds the magnet. Return the plate to the carriage.
9. Push all needles to holding position.
10. Set machine to KC and MC.
11. Holding the tail of yarn firmly and closely beneath the sinker plate, knit one row. It's a winner every time!

Before you try this yourself, here are a couple of tips for you. Without a doubt, the sinker plate is not only awkward to put on the main carriage, but equally difficult to remove. This is because the plate, over which you took the bodkin, protrudes. You will find it easier if you do one of two things.

1. Put the carriage on to the extension rails to put sinker plate on or to remove it.
2. Loosen the thumb screws, bring the sinker plate towards you a little way and then tip it up. This will allow that plate to come up and over the sinker posts. To return it, first tip the plate upwards so that the plate goes behind the sinker posts, then tip it on to the carriage and tighten the screws.

When Elvine returned a little while later, I was quite delighted to show her my findings. By the time she had threaded up several times, she had it and could do it right every time. So, I have to say thank you to her for making me sit down and use my brain! I know I can hear you saying, "but I've threaded up like that for years"! All right, so we don't all know everything, do we!

Whilst we're on the topic, here are a few more things to mention about the single bed colour changer. The first is to remind you that special cards must be used with the colour changer. Actually, they are not so much "special", but are punched out the opposite way.

Let's suppose you have a punchcard machine and want to knit a black cat on green grass. Instead of punching out the cat, you would punch out the background. Naturally, this doesn't pose a problem for those with electronic machines - you just press a button and it's done automatically for you! Incidentally, **Iris Bishop** has some superb punchcard patterns for the single bed colour changer - all of them have short floats and they are most attractive.

Another important point to mention about the colour changer is actually threading the yarns into the colour changer itself. It can be tricky, but unlike threading up the second colour, I "licked" this years ago and this is what I do.

First look at the actual colour changer and note that it has four buttons numbered 4, 3, 2 and 1 from right to left. When you push a front button, it brings out of the other side a little roller which has a metal curved hook behind it and a plastic hook in front of it. The roller spins freely around.

Beneath the colour changer are two metal lips and these are the front and back yarn holders. The arm of the changer has a little indent near the back lip holder on the right.

You are provided with a second single bed tension mast with the single bed colour changer. If you check in your Instruction Manual, you'll see that it goes on the extreme left of your machine. It really is correct that it sits at a funny angle - it sort of "tilts". You

can use the four mast arm from the double bed colour changer if you wish, but you must have the ribber clamps in use, to tip the machine back. I prefer it and use this one all the time.

Threading up the yarns is easy, so let's suppose you are using four colours. First of all, thread up all four colours through the tension mast, but leave them on the mast holder. Remember that Colour 1 is at the right and Colour 4 is at the left.

Take Colour 4 and push forward the matching button (4) on the colour changer. Thread the yarn into the roller, taking it three quarters of the way round, from left to right. Now, put the end of the yarn into the front lip.

Repeat the same procedure with Colours 3 and 2 - but not with Colour 1 - and put each colour into the front lip. Finally, thread up Colour 1 in the same way, but let this go into the back lip from right to left, noting that it sits in the little indent. Push the release button so all the feeders are in neutral position.

Put on the extension rails and take the carriage to the left. As you go on to the extension rail, note that Colour 1 slips into the long slit of the sinker plate. Hold the "resting" yarns forward and out of the way as the carriage comes across.

Push up Button 1, then bring the carriage back and you'll find that Colour 1 is in the feeder. Now cast on and knit a couple of rows. Release the tail of the cast on yarn that's still in the front lip. The carriage is at the right.

Leaving the other colours in the front lip, bring Colour 2 up over the metal arm and place it into the back lip. Take the carriage to the left and as you go on to the extension rail, watch Colour 2 go into the long slip then push up Button 2. Knit the row and release the tail. Bring in colours 3 and 4 in the same way and you'll find that all colours are now threaded up.

You could, if you wish, start on the ribber or alternatively, knit a single bed welt in Colour 1 which comes from the tension mast as usual. Then, when you are ready, swap carriages and put Colour 1 on to the roller of Feeder 1 and bring in the other colours when required, just as we did above.

In the May 1998 issue of **Machine Knitting Monthly,** I read with great interest the **"Dear Anne"** letter on page 5 from Liz Kilsby of Kettering, Northamptonshire. It was about shaping in lace and using the sinker posts to "hold" the stitches whilst shaping corners in a baby's shawl. I read it, then read it again and although it sounded a really good idea, for the life of me I simply could not see how it would work. I couldn't wait to sit at the machine and have a try!

I always say that there is a wealth of knowledge amongst machine knitters and the super thing about our craft is that new things - or very old forgotten things - can be brought to light and "discovered" all the time.

I have to admit that, at first, I read it all wrong - and then the penny dropped! You actually take off a stitch with the transfer tool and drop this stitch on to a sinker post. This stitch then drops to the bottom of the post and stays there, unharmed and out of the way. When it is time to bring the stitch back into work, you simply remove it from the sinker post with the transfer tool and place it back on to its needle. As every needle has its own sinker post in front of it, each stitch has its own place to go.

In all my years of knitting, I've never heard of it before - and it's brilliant! Thank you so much, Liz, for sharing it with us. I always say that there is a wealth of knowledge amongst machine knitters and the super thing about our craft is that new things - or very old forgotten things - can be brought to light and "discovered" all the time.

I'm constantly on the lookout for different methods of attaching neckbands to necklines. I know we all use the "standard" ones most of the time, but if you have a favourite and you think it's a bit different - please write in and share it with us. Look at Liz's tip - it could have stayed hidden for ever, instead of which many knitters in the future will thank her for it.

As I write this, we have just started a spell of beautiful weather and I've abandoned my machine to sit under the umbrella in the garden to check this article. I wonder if it's the start of the summer - and if it will all be over by the time you read this! ■

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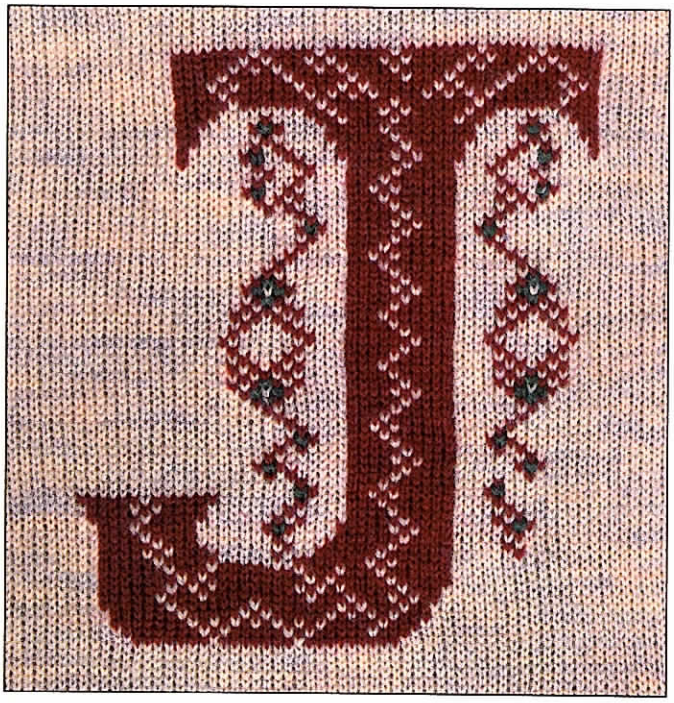
The Alphabet

We are nearly halfway through the Alphabet now and I hope that the designs are being saved, so that each member of the family, not to mention your valued customers, can have their very own personalised jumper. **Jo Newton**

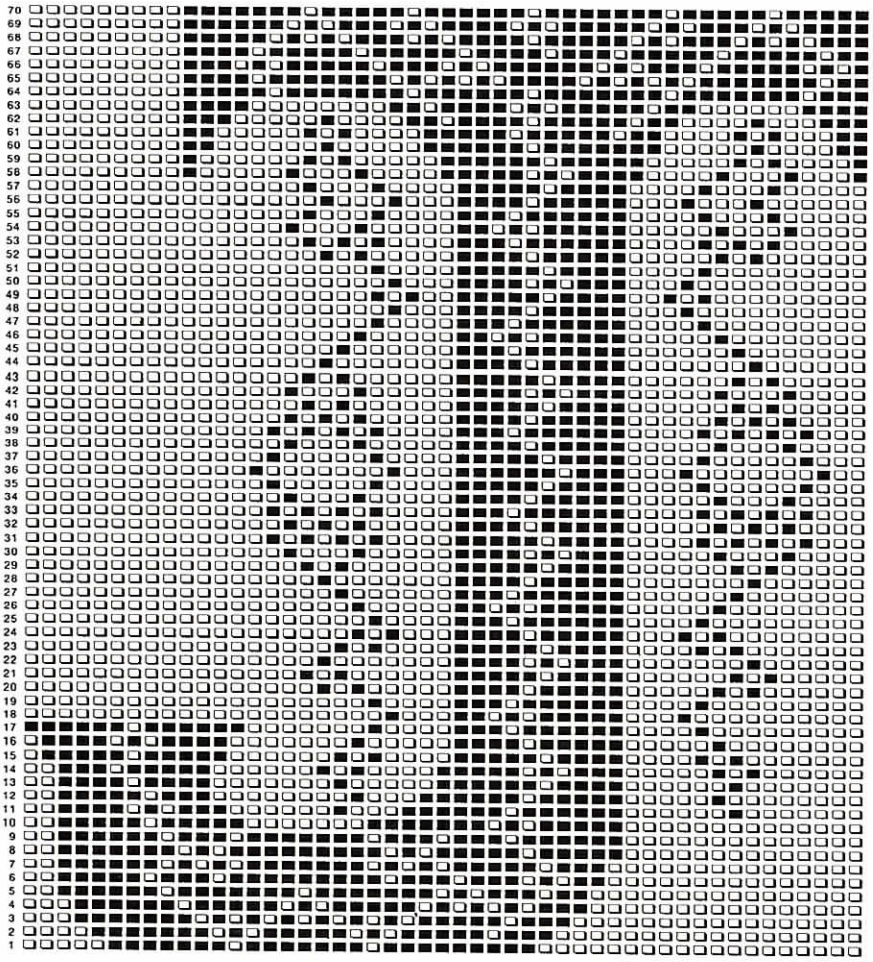


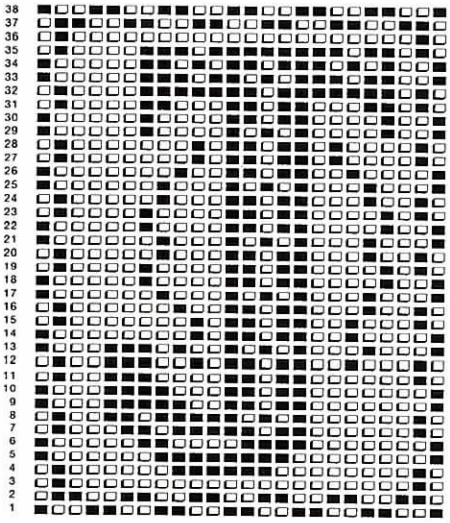
As before, although the electronic patterns are not - for obvious reasons - the same width, they are all the same height so that they can be mixed and matched at will. The 24 stitch letters all have the same border, so that they can be interchanged, but will still match up.

When programming electronics, note that the big "J" is 49 stitches wide and the big "K" is 57 stitches wide. I felt at one stage as if this might turn into a "Joan Lafferty-style" article, when I was knitting the swatches to illustrate this piece. I did the "J" quite happily and then cast on for the large "K" without setting the carriage back to Tension 6 from the Tension 9 I use to latch off!

The computer and DesignaKnit then chose to play a trick on me. On the previous occasion, it made me knit black dalmations with white spots! This time, between them they decided that the big "K" would look better done in natural on a green square, rather than as you see the swatch printed here. In other words, it made the main colour knit on the selected needles instead of the second yarn.

Actually, it looked quite pretty done that way and I hadn't knitted more than a few inches before I noticed that it was looking right on the wrong side, so to speak, and also curiously large, so it was back to DesignaKnit to alter the instructions,



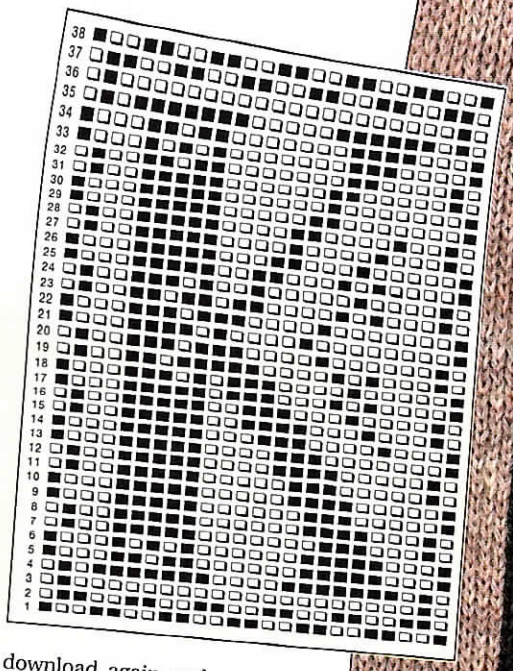


YARNS USED

LETTER "J"
FORSELL SHAMAL
570 OPAL with 518 CARMINE
Swiss darning in 574 TEAL

LETTER "K"
FORSELL SOFTWARE
960 NATURAL with
RUTLAND TWEED 1011 BELTON (a lovely dark green with flecks of different colours)

The Alphabet



download again and cast on at the correct tension! After all this, I was rather off letter "K" and decided that the "J" should have the benefit of the Swiss darning embellishment you see here - which I feel is well worth the trouble - to add colour and interest. Next month will feature "L" and "M" and the twenty stitch threesome of "J, K and L".

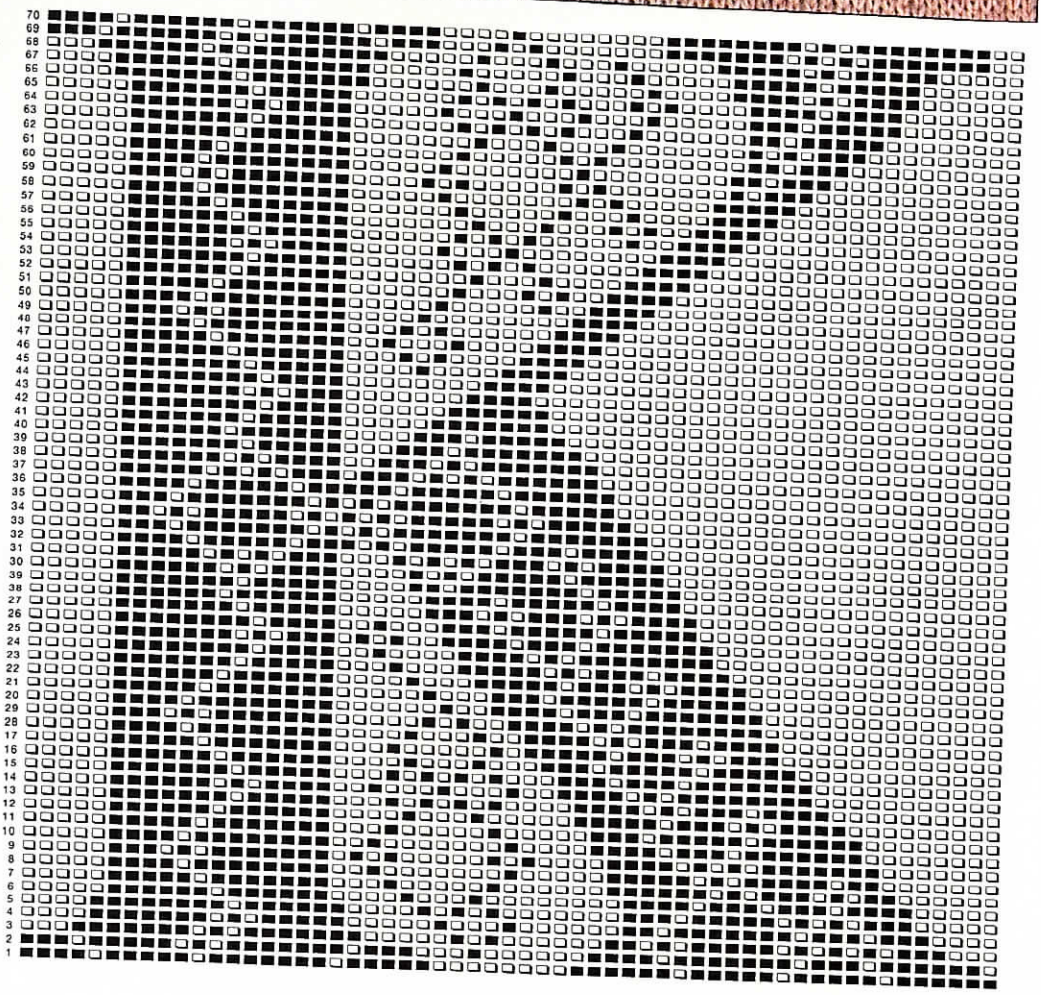
All the letters so far - and all my previous designs - can be put on disk for Brother FB100 or DesignaKnit ... and they're guaranteed to come out the right way!

Once again, if anyone is desperate for any particular letter and they just cannot wait for it to be published, I shall happily send a print out on receipt of a self-addressed and stamped envelope. Please state whether you require the pattern in 24 stitch or electronic format - or both and, as with all my designs, they can be added to any disk bought from me at no extra charge.

Please see my advertisement, on page 22, for details of all my books and disks and, if you are in doubt at all, do give me a ring. I ove to talk to MKM readers! ■

f you'd like to get in touch with o, here's her address and elephone number:-

o Newton
Barrowby Old Hall
GRANTHAM
incolnshire NG32 1BX
el:- 01476-563111
ax:- 01476-568539



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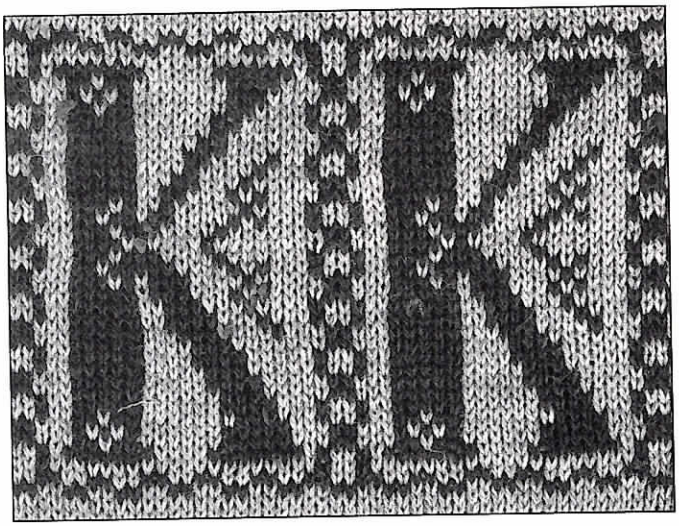
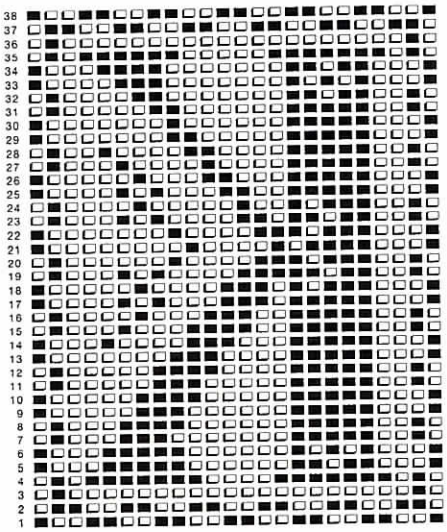
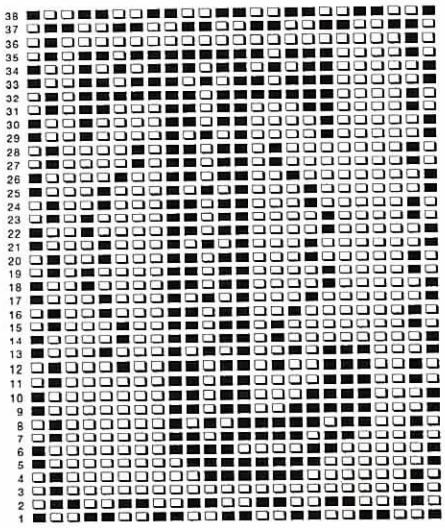
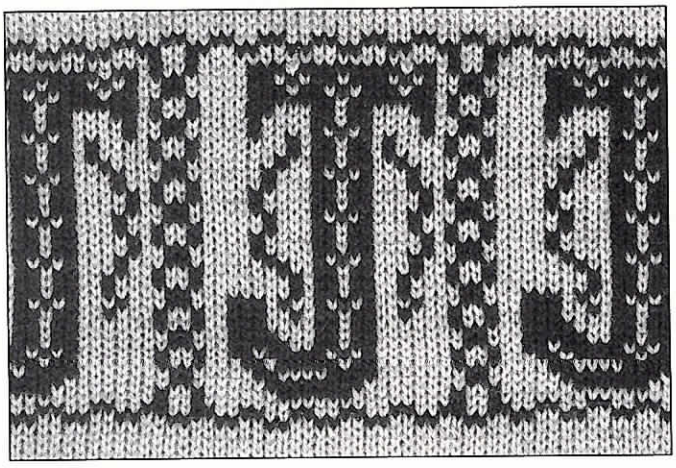
I also have lots of individual Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

JO NEWTON
Barrowby Old Hall
Grantham
Lincs NG32 1BX
Tel: 01476 563111









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Striped Jacket & Dress

Designed by **Maggie Dyke**

Pattern Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
JACKET
This pattern is suitable for Silver Reed standard gauge machines. We used a Silver Reed SK280.
DRESS
This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a ribber and colour changer.

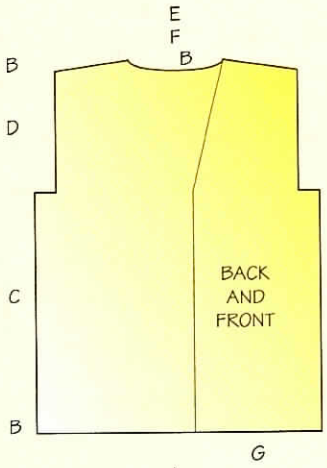
MATERIALS
JACKET
Bramwell Artistic. (Yarn Guide No.9.)
1 x 500 g cone in Yellow (MC).
A small amount in Silver (C).
DRESS
Bramwell Artistic. (Yarn Guide No.9.)
1 x 500 g cone in Yellow (MC).
1 x 500 g cone in Silver (A).
1 x 500 g cone in White (B).
Elastic to fit waist, plus 1 cm.

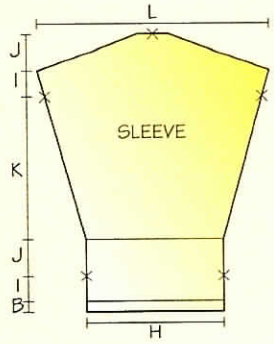
GARMENT WEIGHT
Finished garment in first size weighs 435g.

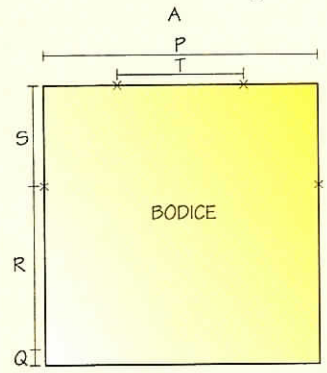
The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- FW Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

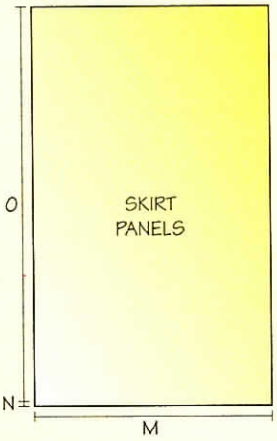
PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 62.

Diagrams





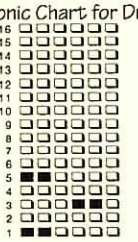




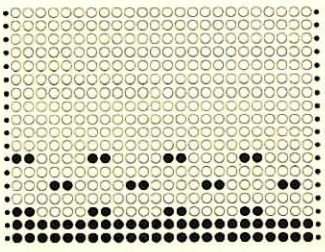
A = 54.5 [56.5, 59, 60.5] cm
B = 2 cm
C = 45 cm
D = 23 cm
E = 46.5 [48.5, 51, 52.5] cm
F = 18 [18.5, 19, 20] cm
G = 24 [25.25, 26.5, 27.25] cm
H = 26 [27, 27.5, 29] cm
I = 5 cm
J = 7 cm
K = 27 [28, 29, 30] cm
L = 44 cm
M = 45 [46.25, 47.5, 48.75] cm
N = 0.5 cm
O = 76 cm
P = 52 [54.5, 57.5, 60] cm
Q = 3 cm
R = 31 [31.5, 32, 32.5] cm
S = 19 [20, 21, 22] cm
T = 24 [25, 26, 27] cm

Diagram for Dress

Electronic Chart for Dress



Punchcard Chart for Dress



JACKET

Knitting Instructions

MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 107 [112, 117, 120] cm, 42½ [44½, 46½, 47½] in.
Length to shoulder 70 cm, 28 in.
Sleeve seam with cuff folded back 34 [35, 36, 37] cm, 13½ [14, 14, 14½] in.

TENSION
33 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

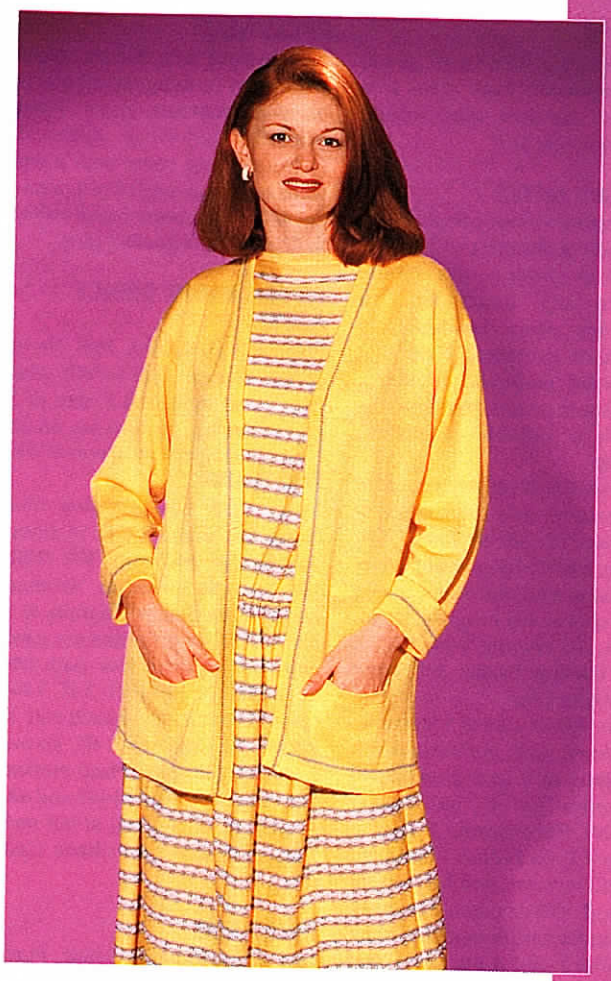
STRIPE PATTERN FOR BANDS
K 26 rows MC, 2 rows C and 4 rows MC.

BACK
Push 180 [188, 196, 200] Ns at centre of machine to WP.
*With carriage at right and using MT and MC, make a woven or automatic closed-edge cast-on. Carriage is at left. Set RC at 000. Using MT-1, K 9 rows. Using MT+2, K 1 row. Using MT, K 9 rows. Make a hem by placing alt loops from cast on edge on to corresponding Ns. Set RC at 000 and then K 4 rows. Using C, K 2 rows *.
Using MC, K 202 rows. RC shows 208.

SHAPE ARMHOLES
Cast off 13 sts at beg of next 2 rows. 154 [162, 170, 174] sts. K 104 rows. RC shows 314.

SHAPE NECK AND SHOULDER
Using a length of MC, cast off centre 48 [50, 52, 54] sts. Using nylon cord, K 53 [56, 59, 60] sts at

Patterns 2 & 3



left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next 6 rows and **at the same time,** cast off 8 [8, 9, 9] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 7 [10, 8, 9] sts. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with the first side, reversing shaping.

RIGHT FRONT

Push Ns 11 to 90 [94, 98, 100] inclusive at right of centre 0 to WP. 80 [84, 88, 90] Ns.
Work as for Back from * to *.
Using MC, K 50 rows. Do not break yarn.

POCKET OPENING

Push 17 [19, 21, 22] Ns at left and 30 [32, 34, 35] Ns at right to HP. 33 Ns rem in WP. Lock RC. Using WY, K 6 rows. With carriage at right, push Ns from HP to UWP. Release RC. Using MC, K 152 rows. RC shows 208.

** SHAPE ARMHOLE

Place a marker at the left edge. Dec 1 st at left edge and cast off 13 sts at beg of the next row. Cont to dec at the left edge on every 5th row from the previous dec until 47 [50, 53, 55] sts rem. K 10 [5, 0, 0] rows.

SHAPE SHOULDER

Dec 1 st at left edge on 5th row on 4th size only and **at the same time,** cast off 8 [8, 9, 9] sts at beg of next and foll 4 alt rows, K 1 row. Then cast off rem 7 [10, 8, 9] sts **.

LEFT FRONT

Push Ns 11 to 90 [94, 98, 100] inclusive at left of centre 0 to WP. 80 [84, 88, 90] Ns.
Work as for Back from * to *.
Using MC, K 50 rows. Do not break yarn.

POCKET OPENING

Push 17 [19, 21, 22] Ns at right and 30 [32, 34, 35] Ns at left to HP. 33 Ns rem in WP. Lock RC. Using WY, K 6 rows. With carriage at right, push Ns from HP to UWP. Release RC. Using MC, K 153 rows. RC shows 209.
Work as for Right Front from ** to ** reversing shaping by reading right for left.

SLEEVES

Push 86 [90, 92, 96] Ns at centre of machine to WP.
Work as for Back from * to *.
Using MC, K 18 rows. Place marker at each end for fold line. K 32 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP.
With carriage at left and K side facing, replace sts on to Ns. Unravel WY. Set RC at 000. Using MC, shape sides by inc 1 st (2 sts in) at each end on every 4th [5th, 5th, 6th] row until there are 100 [130, 112, 132] sts, then on every foll 5th [6th, 6th, 7th] row until there are 138 [138, 138, 140] sts. K 1 [5, 5, 2] rows. RC shows 124 [129, 133, 138]. Place marker at each end. Cont to inc on every 5th [6th, 6th, 7th] row from previous inc until there are 146 sts. K 4 rows.

26 ►

...Striped Jacket & Dress

SHAPE TOP
Push 4 Ns at opposite end to carriage to HP on next 24 rows and 3 Ns on foll 8 rows. Break yarn. Push Ns from HP to UWP. Place marker at centre 0. Using MT+5, K 1 row. Cast off with a latch tool.

POCKET BAGS (KNIT 2)
Push 33 Ns to WP. With K side facing, fold along six waste yarn rows of pocket opening with shoulder shaping towards you and cast on edge away from you. Pick up sts from below first row of WY and place on to Ns. Push 1 extra N at each end to WP. 35 Ns. Using MT and MC, K 92 rows. Pick up sts from above last row of WY and place on to centre 33 Ns. Using MT+5, K 1 row. Cast off with a latch tool.

POCKET TOPS (KNIT 2)
Push pocket bags to inside. Push 33 Ns to WP. With K side facing, fold along six waste yarn rows of pocket opening with cast on edge towards you and shoulder shaping away from you. Pick up sts from below first row of WY and place on to Ns (the same sts as first picked up for pocket bag). Push 1 extra N at each end to WP. 35 Ns. Using MT and MC, K 16 rows. Using WY, K a few rows and release. Fold pocket tops in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Sew ends neatly into position.

LOWER FRONT BANDS
Push 137 Ns to WP. With K side facing, pick up 137 sts along front edge from lower edge to marker and place on to Ns. Inc 1 st at each end. 139 sts. Set RC at 000. Using MT, cont in stripe patt. K 32 rows. Using WY, K a few rows and release from machine.

UPPER FRONT BANDS
Push 76 Ns to WP. With K side facing, pick up 76 sts along front edge from marker to shoulder and place on to Ns. Inc 1 st at each end. 78 sts. Set RC at 000. Using MT, cont in stripe patt.
* K 5 rows. Inc 1 st (2 sts in) at marker edge; rep from * twice more. K 2 rows.
** Dec 1 st (2 sts in) at marker edge. K 5 rows; rep from ** twice more. RC shows 32. Using WY, K a few rows and then release from the machine.

BACK NECKBAND
Push 58 [60, 61, 63] Ns to WP. With K side facing, pick up 58 [60, 61, 63] sts around back neck edge and place on to Ns. Inc 1 st at each end. 60 [62, 63, 65] sts. Set RC at 000 and then, using MT, cont in stripe patt. K 2 rows. Move 5 end sts 1 N in at each end on next and foll 6 alt rows. K 3 rows. Move 5 end sts 1 N out (pick up loop from adjacent st and place on to empty N) at each end on next and foll 6 alt rows. K 1 row. RC shows 32. Using WY, K a few rows and release from machine.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join shoulder and band seams. Join side seams of pocket bags. Fold bands in half to right side and pin into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Set in sleeves, sewing rows above markers to cast off sts at armholes easing in slightly. Join side and sleeve seams. Fold back cuff and catch turn back to sleeve seam. Give final light steam. ■

DRESS

Knitting Instructions

MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 103 [108, 113, 118] cm, 40½ [42½, 44½, 46½] in.
Length to shoulder 126.5 [128, 129.5, 131] cm, 50 [50½, 51, 51½]in.

TENSION
33 stitches and 45 rows to 10 cm, 4 in measured over drive lace pattern (tension dial setting approximately 5/5).

KNITTING NOTES
a) We used purl side of knitting as right side of garment.
b) Before knitting, you should prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
d) On Silver Reed electronic machines, set pattern width indicators at 0 and 6 on SK840 machines (at 6 on earlier models). Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models). Mark columns 1 and 4 on row 1 and columns 2 and 3 on row 16 in the Instruction Column.

DRIVE LACE PATTERN
K 2 rows A, 2 rows B, 2 rows A and 10 rows MC. These 16 rows form pattern.

SKIRT PANELS (KNIT 4)
With carriage at left, push 150 [154, 158, 162] Ns at centre of ribber to WP. Push 149 [153, 157, 161] corresponding Ns on main bed to WP for double rib. Using MC, cast on and K 3 circular rows. Carriage is at left. Set machine for double rib knitting. Insert card and lock on first row. Using MT/MT, K 1 row. Transfer all sts to ribber, leaving empty Ns on main bed in WP. K 1 row on ribber only. Push end Ns on main bed to NWP as diagram. Release card and cont in drive lace patt. Set RC at 000 and then K 343 rows. Using WY, K a few rows in st st and release from machine.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

BACK & FRONT BODICE ALIKE
Push 172 [180, 190, 198] Ns at centre of main bed to WP. With carriage at right and K side of 2 panels facing, replace sts on to Ns gathering evenly. Unravel WY.

WAISTBAND
Insert card. Lock on first row. Using MT and MC, K 14 rows. Transfer sts to centre 172 [180, 190, 198] Ns on ribber. Arrange Ns on main bed as diagram. K 1 row on ribber only. Release card and cont in drive lace patt. Set RC at 000. K 138 [141, 143, 146] rows. Place marker at each end. K 86 [91, 95, 100] rows. RC shows 224 [232, 238, 246]. Place marker between Ns 40 and 41 [41 and 42, 43 and 44, 45 and 46] at left and right of centre 0 on ribber. Cast off.

NECK TRIM
Join right shoulder seam. Push 160 [164, 172, 180] Ns to WP. With K side facing, pick up 160 [164, 172, 180] sts along neck edge of back and front and place on to Ns.
* Set RC at 000. Using MT and MC, K 6 rows. Using MT+5, K 1 row. Cast off with a latch tool. Allow to roll to P side *.

ARMHOLE TRIMS
Join left shoulder and neck trim seam. Push 126 [132, 139, 146] Ns to WP. With K side facing, pick up 126 [132, 139, 146] sts around armhole edge between markers and place on to Ns.
Work as for neck trim from * to *. Slip st to armhole edge.

PRESSING
As for skirt panels.

MAKING UP
Fold waistband in half on inside. Join first row to last row. Join skirt panel seams and side seams of bodice. Join one seam in waistband. Insert elastic, join ends. Join second waistband seam. ■

Patterns 2 & 3

Inspirations...

Gwyneth Shelton was pleased to see the emphasis on cleaning and maintenance in our November-December '97 issue and feels that it's vital "self-help" information that all knitters need.

Not every new knitter starts out with a brand new machine, a helpful dealer around the corner and a mechanic on hand! Many folk decide to try machine knitting on an acquired, used machine before deciding if they like the craft. If they don't get expert help from tutors or the local machine knitting club, they can soon be lost.

I find a toothbrush is a handy tool for brushing out "gunk" that collects inside the needle butts...

I had the experience of offering lessons to new knitters on second hand machines about 18 years ago, in association with the local machine dealer who was continually receiving enquiries from people who had obtained a machine elsewhere.

Generally, the first lesson turned into a service call. I grew distrustful of the term "brand new, hardly used bargain". This generally meant "dried out, rusted, seized up ancient model"! Of course, some of the old machines knitted beautifully with a carriage that simply glided over the needles. Others responded to just a little tender, loving care!

Nevertheless, I had to deal with machines clogged with oil and dust; bent needles, latches and sinker pegs; sluggish brushes; flat or bent needle retaining bars and dead overhead wires. Then there were flimsy tables, poorly set up ribbers and back to front yarn rods. A common problem with early model Knitmaster machines was that the yarn feeder could be pushed over the front lip of the carriage instead of under. By the time I could demonstrate casting on, I was into unpaid overtime!

"A clean machine" soon became my "Hobby-Horse" and I was always grateful for tips on maintenance from experts and club members. I realised that new knitters often have no way of knowing whether their problems are caused by machine malfunction - or their own inexperience.

One day a club member asked if I would drop by to look at her machine, which had ground to a halt. I decided to clean first and look for faults later. The machine started to knit beautifully and my friend was mortified, as her house was spotless!

There is always more to learn and I find that **Pat Coulston's** articles are excellent, especially in regard to machine maintenance. Please continue to highlight this theme.

I've just a couple of tips to pass on and the first concerns the overhead wires of the yarn break which should lean backwards when released. The wires on Silver Reed (Singer in Australia) and Knitmaster are quite resilient and can often be rejuvenated by bending back carefully at the base.

Also, I find a toothbrush is a handy tool for brushing out "gunk" that collects inside the needle butts, if soaking in spirit does not remove it. At a recent seminar I attended, it was also suggested to use a toothbrush dipped in spirit to scrub the sinker pegs. Oil on the sinker pegs gets on to the brushes and the knitting.

I send my kindest regards to you all from 'Down Under'!

Gwyneth Shelton ■

Our friends in Australia might like to know that ***Machine Knitting Monthly*** *and our sister publication* ***To & Fro*** *are now available direct from Dormani Yarns. Please contact Tony Bennett at the following address for further details:-*

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By Jan Wright

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...from 'Down Under'

Silver Special

This month, **Maggie Dyke** still has her ribber, single and double bed colour changers set up. This month she looks at Drive Lace and the jacket pattern on page 24 teams with the top and skirt we featured last month.

I've still got the YC 6 Single and Double Bed Colour Changer and ribber set up on my machine from last month, so we'll carry on and have a look at Drive Lace. I've changed the setting of the yarn brake this month, because Drive Lace is made using the ribber, so we need to put the yarn brake on the "A" slot to make sure the yarn goes into the Colour Changer at the right angle.

FULL MARKS FOR GOOD BEHAVIOUR

We've used the same yarn again this month - **Bramwell's** lovely **Artistic,** which I think is probably one of the best-behaved yarns I've ever used! Drive Lace needs quite a stable yarn and **Artistic** is nice and firm and smooth and tends to stay where you put it when it has been steamed. A hairy yarn won't allow the stitches to relax into the shape we want them to go into, so **Artistic** works beautifully for Drive Lace - in addition to being a nice cool yarn for this time of year. We've knitted this month's garment in the same colours as we used last issue, so the jacket from last month should go with our dress.

KNIT ONE, DROP ONE...

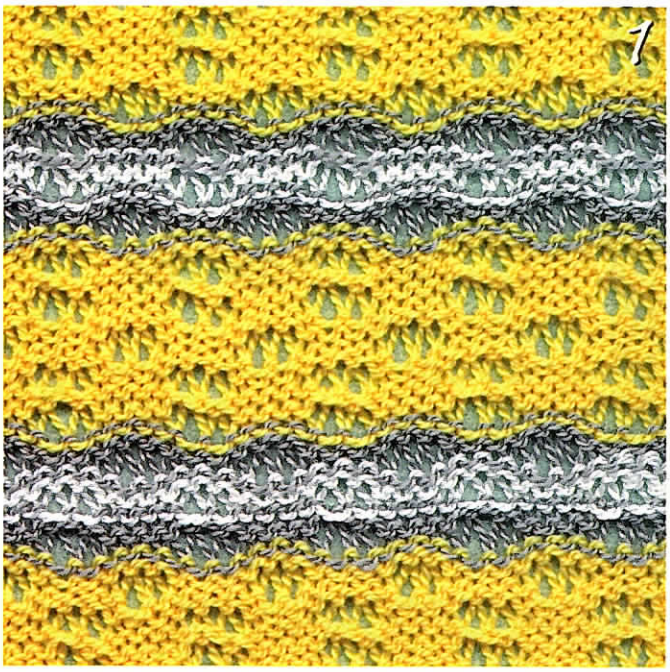
Drive Lace is formed by knitting on every needle on every row on the ribber and making loops on selected needles on alternate rows on the main bed. These loops are dropped off on every alternate row, making either large or normal sized stitches, which is what gives us the lacey effect.

THE CARD'S IN CONTROL

The needles on the main bed are controlled by either a punchcard or electronic card, with the "pattern" needles (holes punched on a punch card, or filled in on the electronic design card) picking up loops of yarn. The P carriage is placed on the main bed and moved from right to left, then back again, to drop the stitches off.

WITH A LITTLE HELP FROM THE P CARRIAGE

We also use the P carriage on the ribber, to bring the needles to C position on every row. This is because the stitches need some encouragement to move behind the latches to ensure they knit off properly. There is no brush assembly on the ribber to hold the knitting back against the machine, as there is on the single bed. When both beds are knitting, the stitches push against the knitting on the opposite bed, encouraging the stitches to slip behind the latches.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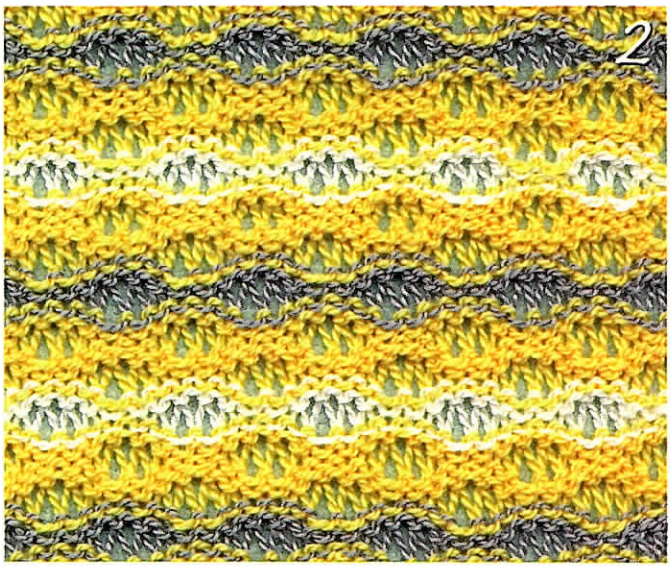
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MOTHER'S LITTLE HELPER

The P carriage is very useful in other situations where the stitches need some help to move to the correct position, such as wide ribs like a 5x5 needle arrangement for example. Don't use it for tucked rib patterns though on the bed which is tucking, because needles in C position will automatically knit stocking stitch, ruining your lovely tuck pattern.

All of the samples this month were made using the same card. The different looks were achieved by changing the colour sequence, the number of rows in each colour, or by knitting some plain rows between rows of Drive Lace.

CAST-ON FOR ALL SAMPLES

The cast-on for all the samples is the same, so I shall say this only once - remember 'Allo, 'Allo?!

❶ Arrange the needles for 1x1 rib and make the zig-zag and three circular rows in Yellow, finishing with the carriage at the left.

❷ Set both beds to the main tension (5) and knit one row on both beds.

❸ Transfer all the stitches from the main bed to the ribber bed.

❹ Set the Half/Pitch Lever to H and leave the main bed needles in B position. There should be two fewer needles each side on the main bed than on the ribber.

❺ Use the P carriage to bring the ribber needles to C position. Knit 1 row on the ribber only.

❻ Set the machine for Drive Lace and release the card.

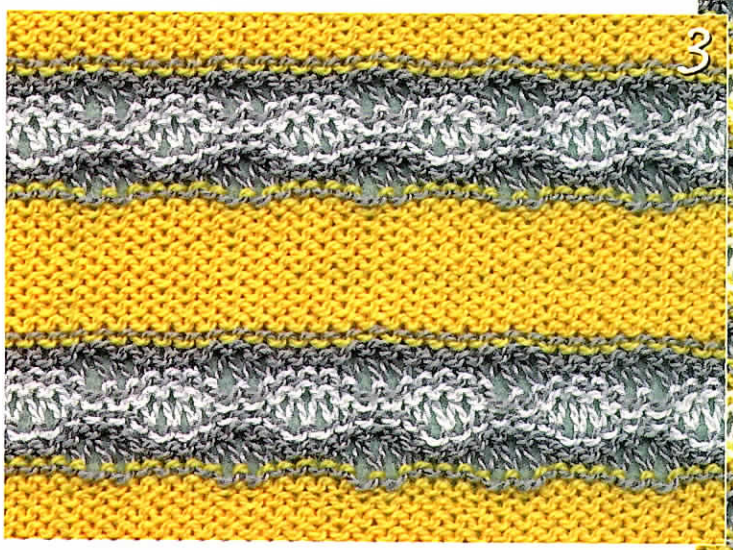
Electronic Machines

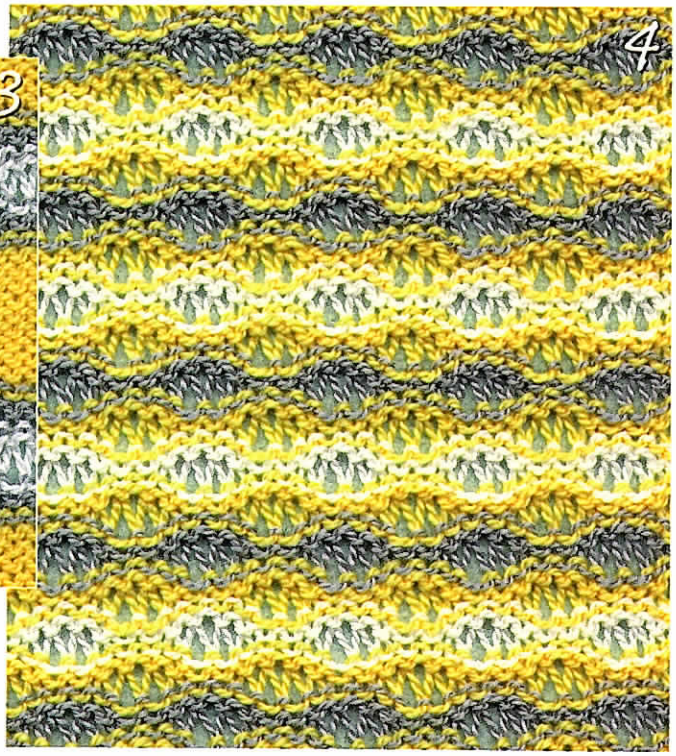
Set the Cam Lever to SJ.

Punchcard Machines

Set the Cam Lever to Slip, the right hand side lever to the back position and the left hand side lever to the forward position.

Drive Lace





THAT'S THE WAY TO DO IT!

The procedure for making Drive Lace is the same on all the samples:-

Knit 2 rows, using the P carriage from left to right on the ribber to bring the needles up to C position on every row. When the carriage is on the left of the machine, use the P carriage from right to left and then back again to drop the loops off the main bed.

SAMPLE ONE

Cast-on and knit as above.

* Knit 10 rows Yellow, 2 rows Silver, 2 rows White, 2 rows Silver *. Repeat from * to * throughout.

SAMPLE TWO

Cast-on and knit as above.

* Knit 4 rows Yellow, 2 rows White, 4 rows Yellow, 2 rows Silver *. Repeat from * to * throughout.

SAMPLE THREE

Cast-on and knit as above.

** Knit 10 rows Yellow stocking stitch.

Electronic machines

Use the Carriage Release Lever to lift the main carriage and keep it raised for all the Yellow rows.

Punchcard machines

Set both side levers forward for the Yellow rows.

Set machine back to Drive Lace.

Electronic Machines

Main carriage down.

Punchcard Machines

Right hand side lever back.

Knit 2 rows Silver, 2 rows White, 2 rows Silver **. Repeat from ** to ** throughout.

Alternatively, punch/draw the card used for the garment which includes the stocking stitch rows without any need to change the machine settings (see page 24 for the charts).

SAMPLE FOUR

Cast-on and knit as above.

* Knit 2 rows Yellow, 2 rows White, 2 rows Yellow, 2 rows Silver *. Repeat from * to * throughout.

SAMPLE FIVE

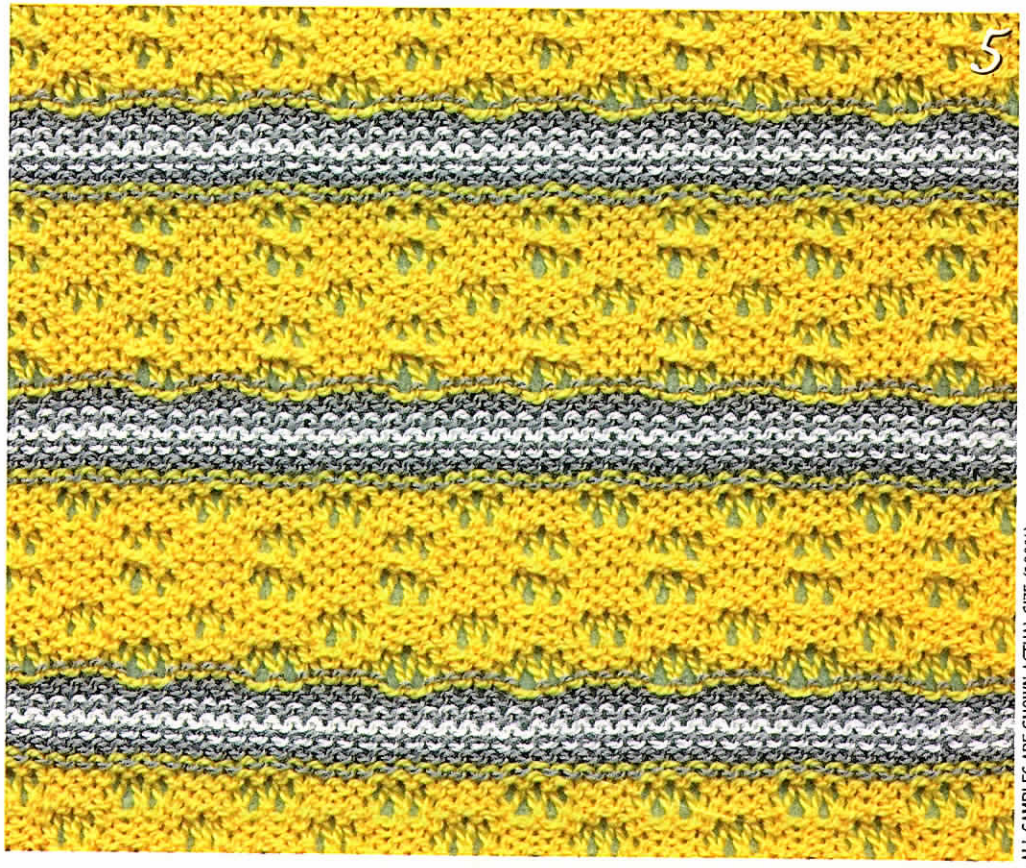
Cast-on and knit as above.

* Knit 10 rows Yellow Drive Lace. Set machine to knit stocking stitch and knit 2 rows Silver, 2 rows White, 2 rows Silver. Set machine to knit Drive Lace *. Repeat from * to * throughout.

The sample I chose for the garment this month is Sample Three. The Drive Lace only appears intermittently, so it preserves our modesty by not having too many holes. As I mentioned in the instructions, I re-did the card to knit the garment to include the stocking stitch rows, rather than change the machine settings every few rows.

When knitting wide pieces of Drive Lace using the Colour Changer, put the Driving Lever on the Ribber Arm in the rest position when knitting the Yellow rows, so you don't accidentally change colour part way through. You may remember we did the same thing last month when we used the Colour Changer on the single bed.

I'm off to think about next month now - I can't wait to see what we're going to get up to next! Do join me and see what it is! ■



ALL SAMPLES ARE SHOWN ACTUAL SIZE (100%)

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Creation 6

Lesson 4 Saving a Pattern

Eileen Metcalf continues her excellent series by showing you how to save your patterns.

Load the same pattern TARTSW that we used in the last lesson. You are going to save this pattern under a different name - test - so that if you do not save the file correctly then you have not lost the original pattern.

Saving patterns requires good control of the mouse. If you an inexperienced computer user this can be difficult but with practice it becomes easy.

Magnify the pattern so that the grid is showing - this is not essential but it does make saving easier. If your pattern is larger than the screen which shows on magnification then it will be necessary for you to save that pattern without magnification.

First, click on this icon with your left mouse button. Next, change the name on the file by backspacing over it and then replace it with the word test (see Fig.1 below).

Now click with your left mouse button on the save icon above this writing. This looks like the one which you first clicked on but it is within the 'save' box.

Move your mouse so that it is over the pattern and you will see a small rectangle on the screen (see Fig.2 below). This is not big enough to save the whole of the pattern so you need to make it bigger.

Move the rectangle until the bottom left corner is over the bottom left corner of your pattern. The squares which are under the lines of the rectangle will be saved as part of the pattern.

Now continue to hold the right mouse button down and draw the rectangle outwards and upwards until it covers the whole of the pattern (see Fig.3).

Click with the left mouse button and the colours used will show (see Fig.4). Click with the left mouse button.

Stored will show on the screen momentarily (see Fig.5), then change back to the original gridded screen.

Now clear the screen in the following way:-

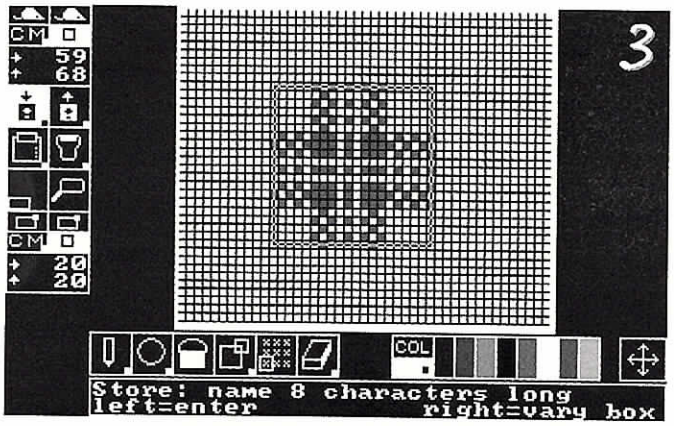
Click with the right mouse button on the eraser.

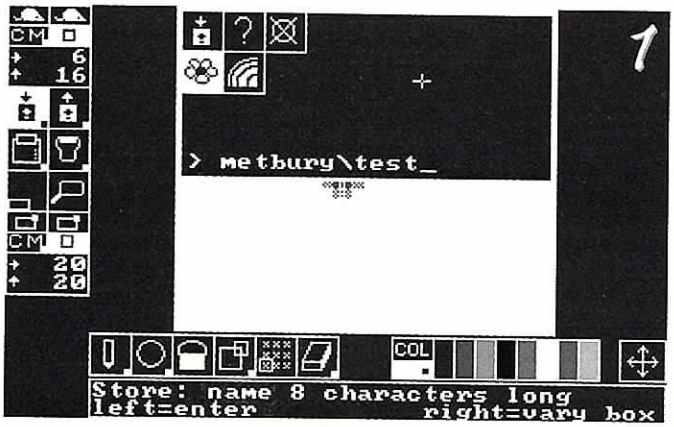
A box appears at the top of the screen. Click on the clear screen icon.

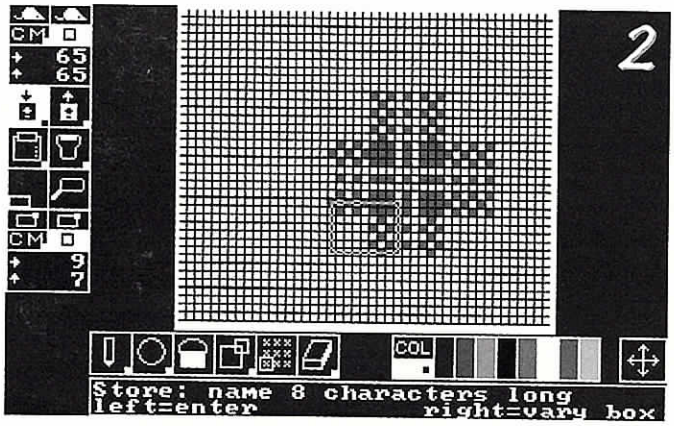
At the bottom of the screen the information box will show (see below). Click the left mouse button to clear the screen.

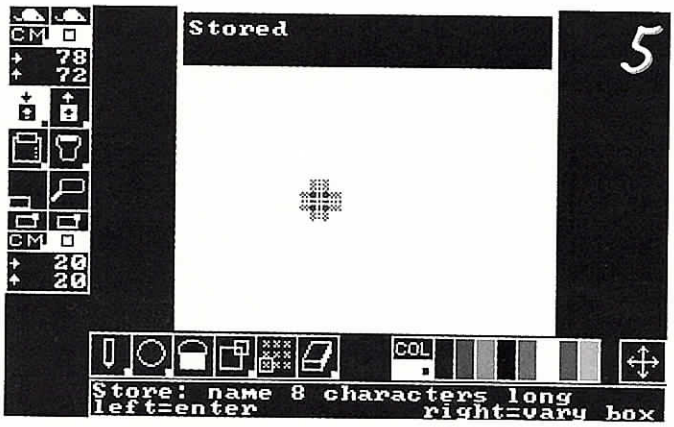
```
Clear screen ?
left=yes  right=no
```

Now try loading the 'test' pattern to see if you managed to save all of the pattern. ■









Carl Boyd Designs...

...and gets to grips with lace

This month we proudly feature an exclusive **Carl Boyd** design, together with an article introducing the beauty of fine lace knitting. This stitch is often mistaken for garter carriage work - yet is so easy to knit on Brother machines.

Many of you will know that **Carl Boyd** and **Machine Knitting Monthly** often share a stand at knitting exhibitions. At one of the shows a year or so ago, Carl and I chatted about the possibility of him producing an exclusive design for the magazine. We originally thought that we'd have a His 'n' Her Sweater, knitted in two lovely shades in **Forsell 4-Ply Pure New Wool,** Cinnamon and Sahara - so the yarn was ordered and Carl started to work out the pattern.

Whilst working on the man's design, Carl realised that the lovely stitch detail would need to be substantially adjusted for the narrower width of the woman's garment. We both felt it would compromise the design and neither of us could instantly see a suitable modification or workable solution.

Carl carried on and finished the man's sweater, then brought it to a subsequent show for me to see. A group of our readers and devotees of Carl's designs also saw it as he was holding it up and thought it was wonderful. However, one or two ladies were upset that it was only for electronic machines, not punchcard models.

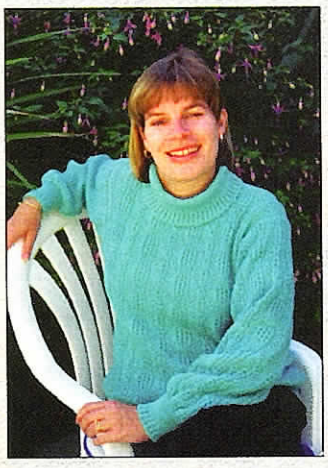
In that chance discussion - and with a little help from our readers, we had the answer to our problem! We would still feature the original sweater, but as a design for men only. Carl would then work on a woman's sweater, using a different stitch pattern - but this time to include either punchcard or electronic machines.

Whilst he was designing stitch patterns and knitting swatches, he went on to develop his original idea and we decided to show you how to try out different stitches and colours for your own individual look. I do hope that you'll try out the different stitches and colours and enjoy this month's article and lovely design. Next month, we'll include the original man's design, together with some super working notes to show punchcard owners how to adapt a 24 stitch repeat so that it really does look like a wide, electronic design.

Getting to grips with lace

THE COLLECTION

Beautiful textures and unusual necklines are a feature of all Carl's designs. This season's Collection includes **Autumn** (left), a very attractive woman's sweater knitted in tucked rib in **Forsell 4 Ply Pure New Wool.** The pattern is especially suitable for Brother 900, 940, 950i, 965 and 965i machines and costs just £2.00 plus 40p postage and packing.

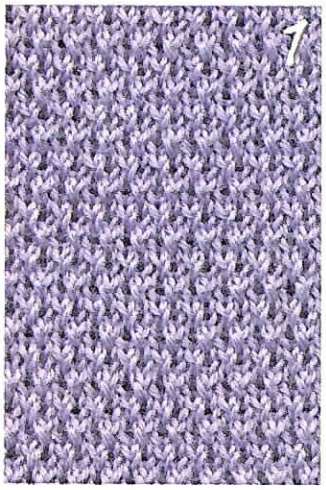


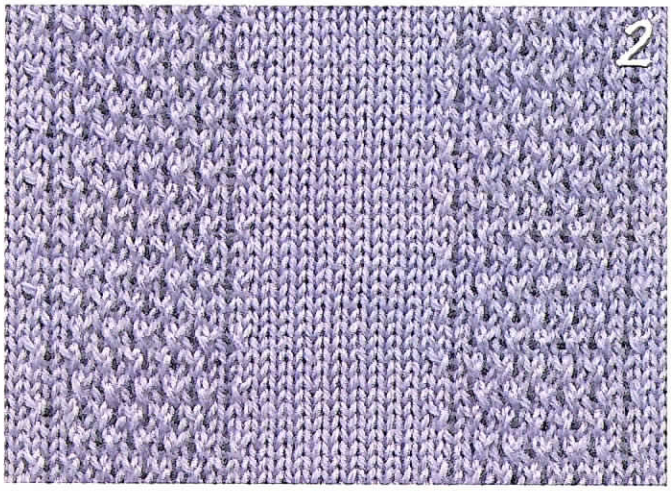
Hilary (right) is such a pretty sweater and one of the most popular designs in Carl's 1997/1998 Collection. Knitted in Aqua 183, it's a tucked rib pattern that's especially suitable for Brother 900, 940, 950i, 965 and 965i machines and costs just £2.00 plus 40p postage and packing.

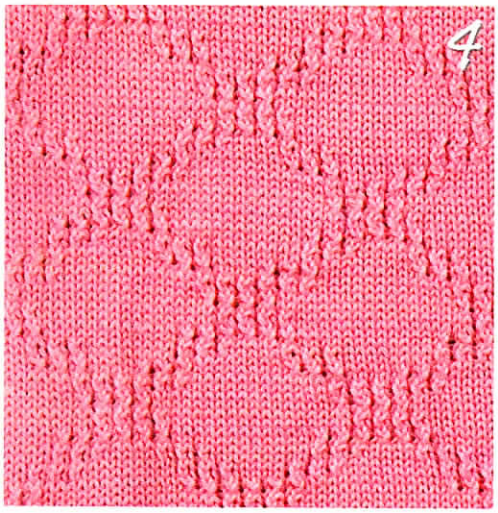
To order one of these patterns, please write to Carl at the address shown below, enclosing a Sterling only cheque or postal order made payable to **Carl Boyd Designs.** Stitch patterns are also available for Carl's designs in FB100 or DesignaKnit 6 format. Please send a stamped, self-addressed envelope or telephone for further details.

Carl Boyd Designs
1 Coulsons Place, PENZANCE, Cornwall TR18 4DY
Tel:- 01736-362538

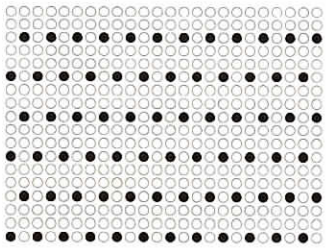
CARL BOYD
DESIGNS



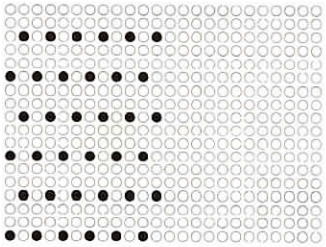




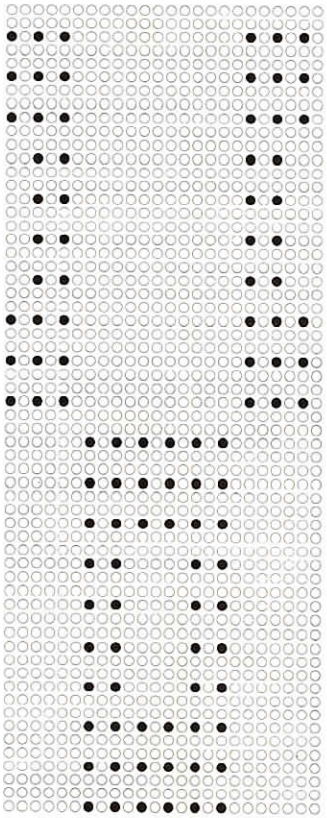
Sample 1
▲ Repeat 1 more time ▲



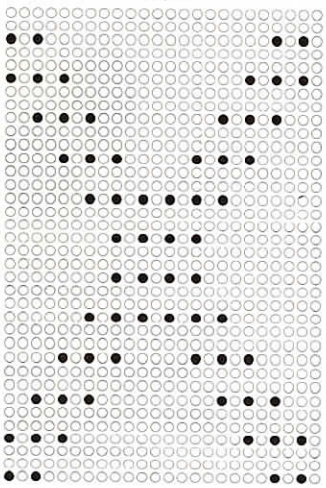
Sample 2
▲ Repeat 1 more time ▲



Sample 3



Sample 4



The fine lace facility on the Brother lace carriage is rarely used and yet it is capable of producing many attractive stitch patterns and textures. The fine lace samples I use in club demonstrations are often mistaken for work done with the Garter Carriage, but using the lace carriage produces a garment much quicker.

The garment I have designed for this issue can be knitted on any Brother standard gauge punchcard or electronic machine. As well as the punchcard that I used for the sweater, I have also given four alternative punchcards to give you greater choice.

Next month, I shall be showing you some more samples for 24 stitch designs, introducing cables and simple stripes. For electronic owners, I have created a very stylish man's sweater, but punchcard owners are not forgotten. I'll show you how to use a 24 stitch punchcard to create the look of a wide, electronic design.

Carol

SAMPLE 1

The all-over texture pattern on Sample 1 was achieved by using **Brother StitchWorld** Pattern No.103 (Punchcard 1).

The lace carriage is operated after every two rows of knitting, two movements the first time and four movements the second.

SAMPLE 2

This pattern can be varied by punching the 12 stitches x 36 rows at the left hand side of the punchcard to match the design on Punchcard 1 and leaving the 12 stitches x 36 rows on the right hand side unpunched, as you see on Punchcard 2. (36 rows is the minimum number of rows you require to make the punchcard long enough to be joined up.) For this pattern variation, electronic owners would only require 24 stitches x 6 rows.

As you can see in Sample 2, this produces even stripes which are 12 stitches wide and is an ideal stitch pattern for either a man or woman. The 24 stitches can be divided in various ways to create different widths of stripe.

SAMPLE 3

A simple check (Punchcard 3).

SAMPLE 4

A smart trellis design (Punchcard 4).

YARNS USED

Shark 125 (Samples 1 & 2)
Soft Pink 168 (Sample 3)
Tawny Rose 167 (Sample 4)

All of the samples shown were knitted in **Forsell 4 Ply Pure New Wool**. The yarn is available on 500g cones and, as a rough guide, one cone is usually sufficient for sizes up to 92 cm, 36 in; two cones are required for sizes 97 cm, 38 in and above. For information about **Forsell yarns** and stockists, please write to:-

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DesignaKnit

Stitch Designer - Part 1

For the next few articles in her series about the program, **Diane Bennett** will be exploring Stitch Designer and some of the many powerful options that it provides for the knitter.

The introduction of Stitch Designer was one of the major benefits of DesignaKnit 6 for Windows, a new and powerful tool for designing stitch patterns. Most users are aware that Stitch Designer is the part of the program which is used to design stitch patterns, but unless they previously used Version 5, they may not be aware how much more power is available.

Look at the Stitch Designer screen (Fig. 1) - what a wide range of tools can be used and there are other options which can be accessed through the menus. It is even possible to combine tools with keys and access some of the menu options with keystrokes. This is a wonderful part of the program and it is worth spending time with it to explore what is available.

Start with the various ways in which the screen can be viewed. When the program is opened for the first time, a blue gridded area for design is shown on the screen, together with a wide range of colours in the palette. Anyone who prefers to design without a grid can remove this quickly and easily. Use **View - Grid** and the grid will disappear. Perhaps the palette is in the way - use **View - Palette** to remove it from the screen.

Both these are options which it is possible to "toggle between", so if the palette is missing, to display it again simply select **View - Palette** and it will be shown on the screen again. Open the **View** menu and notice that the **Palette** option has a tick beside it if the palette is on the screen which disappears if it is removed.

Use **File - Open** to open the file **acorn.pat** and use this to explore some of the other ways of viewing the design. When looking at Fair Isle designs, like this, it can be helpful to look at it as it would be knitted. This is particularly useful when designing your own Fair Isle patterns, since it is frequently possible to see changes which need to be made without having to knit a sample. Select **View - Fabric Texture** to display the design in this way, as shown in Fig. 2. The stitches now appear not as colour in the grid, but looking like a knitted stitch.

The view menu also allows the number of repeats of a pattern on the screen to be changed. After designing a small pattern, for example, select **View - Repeats** to display several repeats to see how the design will look on a garment piece. Just enter the number of repeats in each direction in the boxes. Fig. 2 shows just two repeats vertically and horizontally of the acorn pattern - after opening the file and selecting **View - Repeats** enter the number 2 in each box and the acorn design should be displayed as shown in Fig. 2.

Practice using these options by turning the fabric texture off, then turning the grid on. It really is very easy to make these changes, so the design can be displayed on the screen exactly as you want it to be.

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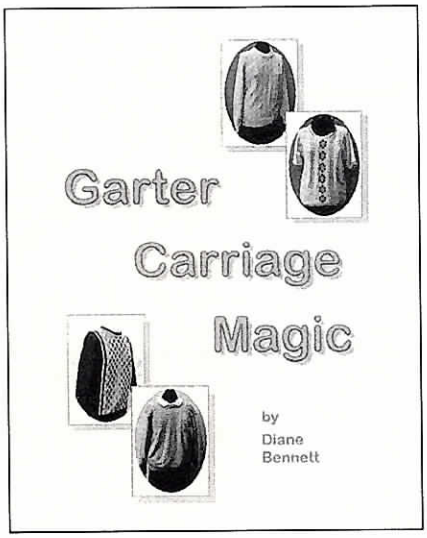

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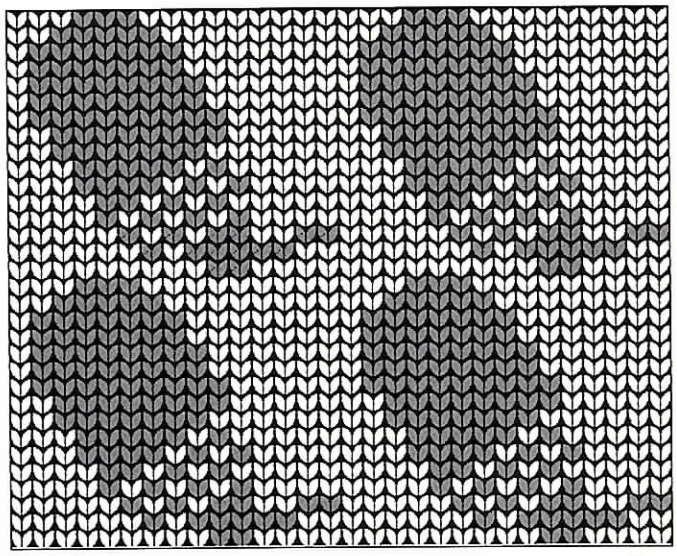


Figure 2

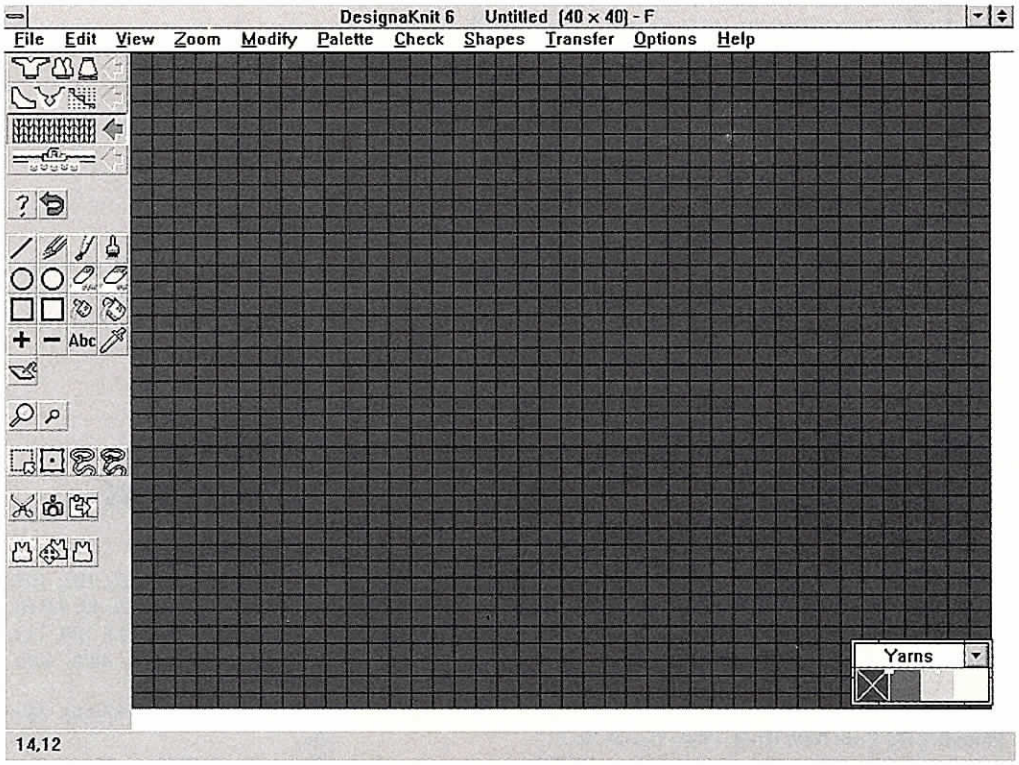


Figure 1

Another useful option in the **View** menu is the display of the pattern boundary. Use **View - Boundary** to display this on the acorn pattern. The yellow line - which you may need to look carefully for, outlines each repeat of the pattern. This is very useful when placing a garment piece on to an all-over pattern, since it makes it easier to see whether the piece has been positioned correctly. Ideally, you should leave the boundary on unless it is not needed, when it can be turned off.

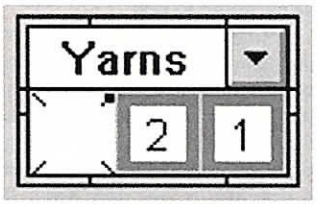


Figure 3

The way in which the palette is displayed can also be changed. When the program is opened for the first time, each box in the palette is filled with the selected colour. Use **View - Symbols** and the centre of this box will show the symbol for that colour. Fig. 3 shows the palette for the acorn pattern in this format - knitters frequently find that they have this display on the screen and can't return to the solid colours - just use **View** and click on **Symbols** to turn off the display of the symbols and return the palette to its more usual format. The option **View - Memo** allows the memo numbers for down-load to a Brother machine to be displayed.

Return the palette to its original format by making sure that both **Symbols** and **Memo** are not ticked. Look at the colours in the palette, which for the acorn pattern are a white background with mustard and olive green contrast colours. Look at the message at the top of the screen - it is **acorn.pat (15 x 16) F.** This is very useful information. The first part, **acorn.pat,** is the name of the file. The numbers in brackets are the size of the pattern - **15 stitches by 16 rows** and **F** is the knit method, which for this pattern is Fair Isle.

Now, start a new pattern by selecting **File - New.** The box, shown in Fig. 4 will appear, which allows a grid of a different size to be selected. Notice that the size displayed is 15 stitches and 16 rows, the same size as the previous pattern on the screen. To display a new pattern this size, simple click on **OK.**

The message at the top of the screen is now Untitled, showing that this is a new file which has not yet been named. The palette shows the same colours used for the acorn pattern. When a new pattern is started, the palette will be the same as for the previously loaded design and if the size is not changed, the size will also be the same.

Now, start a new file of a different size by selecting **File - New** and entering the number 20 in each of the boxes to make a grid 20 stitches by 20 rows. Click **OK** and the new pattern is displayed on the screen with the message at the top of the screen Untitled (20 x 20) F, showing it is 20 stitches by 20 rows with the knit method set to Fair Isle. The knit method is also set to the same as the previously loaded pattern, but can be changed as I will be explaining later in this series.

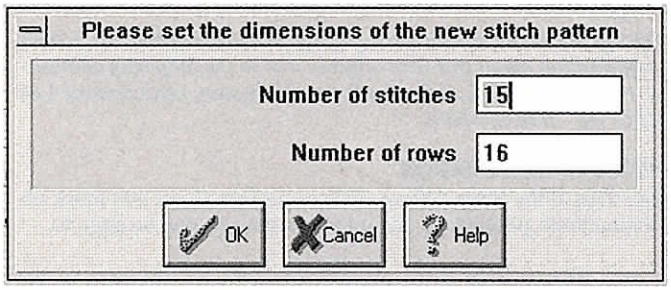


Figure 4

How can the grid be returned to the original blue which appears when the program is loading? The file that loads when the program first opens is called **default.pat.** To display this on the screen, use **File - Open** and select default.pat from the list. When displayed on the screen, the screen message shows that the pattern is 40 stitches by 40 rows and its filename is **default.pat.** Use **File - New** to start a new file and change the size of this, making it larger and smaller - try 60 stitches x 30 rows, 100 stitches x 120 rows, 10 stitches x 16 rows. Each time, the grid is blue and the palette is the same as before.

Next time, I shall be exploring the palette and using the colours for drawing in the grid. Before then, do try to open the program and practice changing the view of the screen and selecting new designs of different sizes. ■

DesignaKnit a Sweater costs £5.50, **The DesignaKnit User's Guide** costs £6.20 and both are ideal for the beginner with the program.

Detailed information about the program is included in the quarterly **DesignaKnit Link** newsletter. The 1998 issues started in May, the subscription is £12 and the set of 1997 issues and disk are still available for £12.

You can order books, the newsletter or both direct from:-

Diane Bennett
9 Huntley Grove
Nailsea
BRISTOL BS48 2UQ

Woman's Sweater

Designed by **Carl Boyd**

Pattern Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Brother standard gauge punchcard or electronic machines with a lace carriage and ribber. Garment illustrated was knitted on a Brother 965.

MATERIALS
Forsell 4 Ply Pure New Wool. (Yarn Guide No.11.)
1 [1, 2, 2, 2, 2] x 500 g cones in Kingfisher 187 (MY).

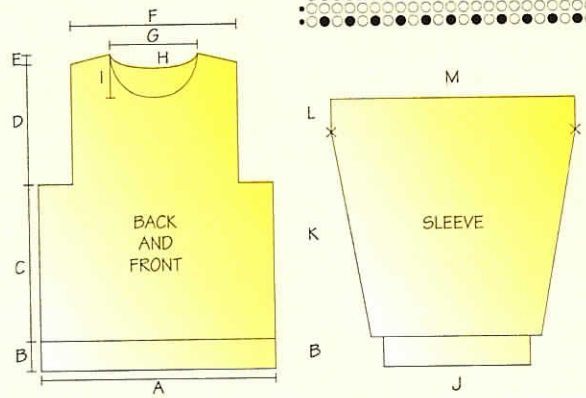
GARMENT WEIGHT
Finished garment in second size weighs 465 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicestershire LE8 2SG. Tel:- 0116-278 6281.

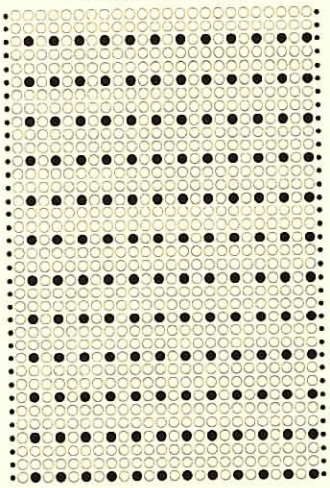
PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 62.

Diagrams

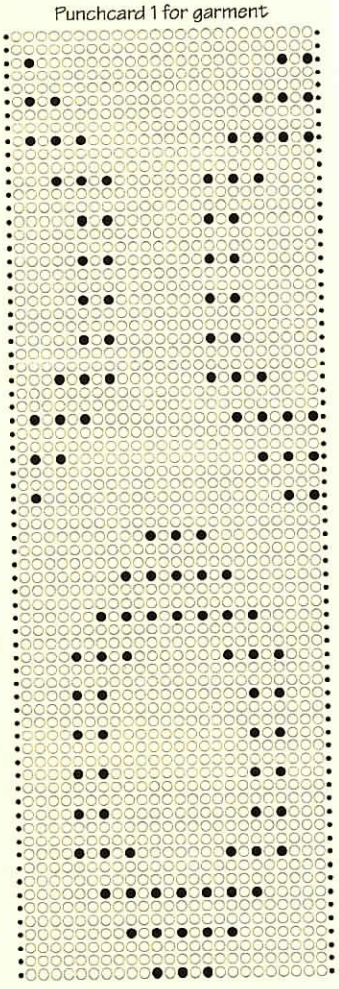
A = 47.5 [50, 52.5, 55, 57.5, 60] cm
B = 6.5 cm
C = 30 cm
D = 25.5 cm
E = 2.5 cm
F = 33.5 [36, 38.5, 41, 43.5, 46] cm
G = 17.5 cm
H = 3 cm
I = 9.5 cm
J = 30 cm
K = 41 cm
L = 7 cm
M = 50 cm



Punchcard 2 for collar



Punchcard 1 for garment



Knitting Instructions

MEASUREMENTS
To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Actual size 93 [98, 103, 108, 113, 118] cm, 36½ [38½, 40½, 42½, 44½, 46½] in.
Length to shoulder 62 cm, 24½ in.
Sleeve seam 47.5 cm, 19 in.

TENSION
32 stitches and 40 rows to 10 cm, 4 in measured over fine lace pattern (tension dial setting approx 7). Wash and lightly steam press before measuring.

For perfect results, please check your tenstion carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Punchcard patterns, as shown here, may have to be repeated until the card is a suitable length for knitting.

BACK
With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 76 [79, 84, 88, 91, 96] Ns at left and 76 [79, 83, 88, 91, 95] Ns at right of centre 0 to WP. 152 [158, 167, 176, 182, 191] Ns. Push corresponding Ns on ribber to WP.
* Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, but try tension dial at one dot or two dots lower if you can, K 34 rows. Transfer sts for st st *.

2ND & 5TH SIZES
Inc 1 st at each end.

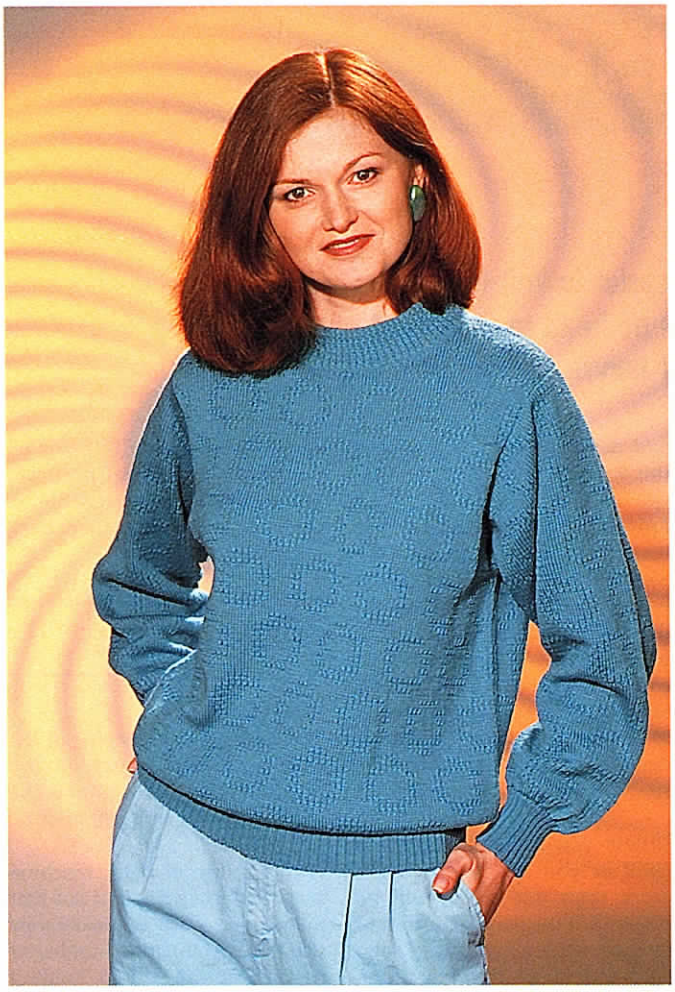
3RD & 6TH SIZES
Inc 1 st at right edge.

ALL SIZES
152 [160, 168, 176, 184, 192] sts. Set RC at 000. Using MT, K 2 rows. Insert Punchcard 1 and lock on first row. (Electronic owners should enter pattern number and make first needle position Yellow 12.) Attach lace carriage and set to fine lace. Do two movements of the lace carriage (unlocking card after first movement) and K 2 rows, then do four movements of the lace carriage and K 2 rows. Proceed in this manner until RC shows 120.

SHAPE ARMHOLES
Cast off 22 sts at beg of next 2 rows. 108 [116, 124, 132, 140, 148] sts **.
K until RC shows 220.

SHAPE NECK
At this point I would recommend cut and sew for the neck but, for

Pattern 4



those who prefer to shape, make a note of the pattern row on the card and divide for back neck shaping.
Using a length of MY, cast off centre 38 sts. Using nylon cord, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at beg of next row.

SHAPE SHOULDER

Dec 1 st at neck edge on next 8 rows and **at the same time** cast off 5 [5, 5, 7, 7, 7] sts at beg of next and foll alt row, K 1 row. Cast off 4 [5, 6, 6, 7, 8] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 4 [5, 6, 6, 7, 8] sts. Complete left side to match right, reversing shaping.

FRONT

Work as for Back to **.
K until RC shows 194. 28 rows less have been worked to the shoulder than on Back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 22 sts. Using nylon cord, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 9 rows. K 1 row. Dec 1 st at neck edge on next and foll 7 alt rows. 26 [30, 34, 38, 42, 46] sts. K 2 rows.

SHAPE SHOULDER

Cast off 5 [5, 5, 7, 7, 7] sts at beg of next and foll alt row, K 1 row. Cast off 4 [5, 6, 6, 7, 8] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 4 [5, 6, 6, 7, 8] sts. Complete left side to match right, reversing shaping.

SLEEVES

Push 96 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with the carriage at the right. Set RC at 000 and then, using MY, continue in fine lace patt as on Back and, **at the same time** shape sides by increasing 1 st at each end on every 5th row until there are 160 sts. RC shows 160. K without shaping until RC shows 192, but do not operate the lace carriage after knitting the last two rows. Place marker at centre 0 and then cast off. Place markers at each side 7 cm down from cast off edge.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

CUFFS

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 65 Ns on each bed to WP.
Work as for Back from * to *.
With P side of sleeve facing, replace sts from lower edge on to Ns as follows:- 1 st on each of the first 2 Ns, ** 2 sts tog on next N and 1 st on the next N; rep from ** to last N, place the last st on the last N. Using MT+3, K 1 row. Cast off.

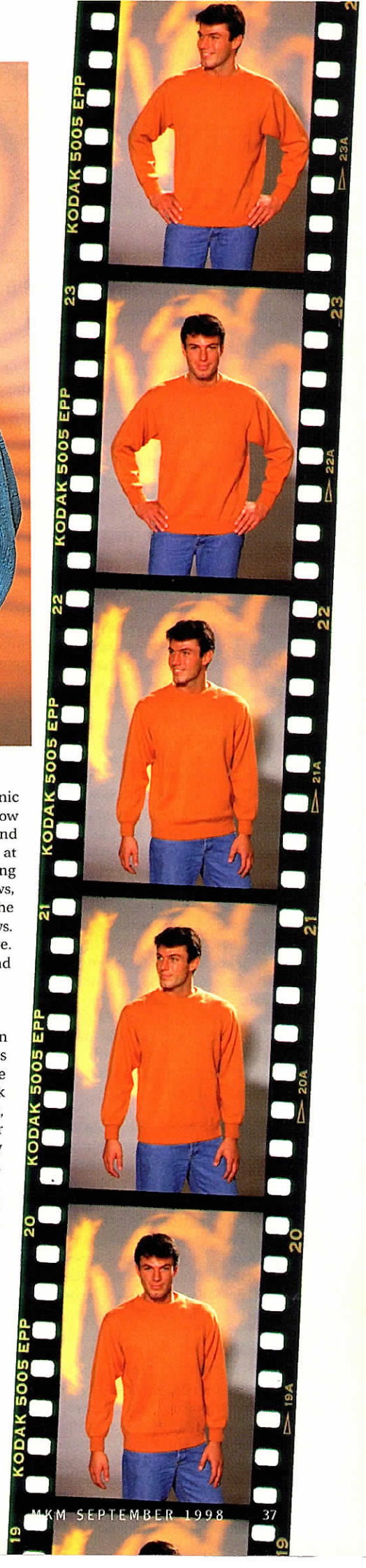
COLLAR

Push 130 [130, 130, 138, 138, 138] Ns at centre of machine to WP. Using MY, cast on by hand. Hang comb and add weights. Set RC at 000. Using MT-1, K 8 rows. Using MT-2, K 8 rows. Using MT-3, K 6 rows. Insert Punchcard 2 and lock on first row. (Electronic owners should program in row 1 to row 3 and st 10 to st 11 and spread across bed.) Set RC at 000. Using MT-2 and operating the lace carriage every 2 rows, K 14 rows. Using MT-1, rep the last 12 rows. K 3 plain rows. Place a marker at centre. Using WY, K a few rows and release from machine.

MAKING UP

Join shoulder seams. Join collar seam using mattress stitch and pin to neck edge placing seam at centre back and marker at centre front, ensuring that the collar overlaps the neck edge by the three plain rows. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold collar in half to inside and slip stitch into position. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Press seams. ■

And coming next month... a sweater for him!



Classwise

Skirts

In theory, skirts should be easier to knit than sweaters - because there is no head to fit over or arms to fit around! - **Beryl Jarvis.**

The next few topics in this series do not always get included in my beginners' course; it depends on the progress and interest of the group. However, the subjects all add to our knowledge and I hope you'll also learn from my notes.

Skirts made on single bed machines are either panelled and knitted from the hem edge to the waist or sideways knitted. In sideways knitting, the stitches produce the length of the skirt; one side edge forms the lower edge of the skirt and the other side edge becomes the waist.

PANELLED SKIRT

The hem or lower edge of a skirt should be as unobtrusive as possible, or the eye will be drawn to it. Single bed hems are normally started with a few rows of waste yarn and a row is then knitted, with a nylon cord, to separate the waste knitting. The depth of the hem is knitted in the main yarn at a slightly tighter tension, one looser row follows to make a fold line, then the depth of the hem is repeated in the tighter tension. The first row of loops knitted in main yarn is picked up and placed on to corresponding needles - and you'll find this task is made much easier with the nylon cord knitted in after the waste knitting.

In order to make the pick up line of the hem as invisible as possible, it could be left then picked up and caught down by hand after knitting. Alternatively, the first row after the nylon cord row can be knitted in a finer yarn, making the picked up line a lighter weight. Always try different methods, on samples, before knitting a whole skirt.

SAMPLE

Knit a large sample - say 100 stitches by 100 rows with a hem of your choice - add a "waistband" at the top and steam using a steaming kit. We do recommend to you the kits available from **In-Ex** and you'll find details and their address at the end of this article.

From this sample, calculate the length or rows required, the width in stitches for the lower edge and the width in stitches for the top of each panel. Using the magic formula, described in an earlier article or on my **Info Sheet 1.10,** work out how many rows are knitted between decreases, so that they are spaced evenly up the panel.

Unless you are knitting for a child or you are "pencil" thin, more than one panel will be required. If the panels are knitted straight with no shaping, then gathered in at the waist, the length at every point will be equal. If the panels are shaped, then thought needs to be given to possible variance of length.

If the skirt is made of several panels, this variance of length will blend into the skirt - but you will have several seams to sew up! If the skirt is made of say four panels, two at the front and two at the back, then this variance of length needs to be addressed. It is best dealt with by knitting a wedge of extra rows over some of the needles, using holding position. If the shaping is on only one edge of the panel, then the wedge is knitted on the opposite side (see Diagram 1). If the shaping is on both sides of the panel the wedge needs to be in the centre (see Diagram 2).

If you are adding a small Fair Isle design around the bottom of the skirt, then the knitting sequence is hem, pattern, then wedge (see Diagram 3).

THE WEDGE

When using holding position to create shape, the yarn needs to be automatically or manually wrapped to tie needle sections together, or there will be holes. These wraps are almost unnoticeable, but they will look better if they follow the line of the hem and any pattern. So, the wedge is knitted by bringing all needles to holding position, where the knitting has to be shaped, then pushing them back in sections.

KNITTING EXAMPLES

SAMPLE 1

This example has shaping at left with a wedge knitted on the right, as shown in Diagram 1. The width of the panel is 100 stitches.

With carriage at right, machine set to hold needles and not knit them back, push approximately two thirds of the total number of needles at the left to holding position. For our sample, let's push 69 needles to holding position.

Knit one row, then push the adjacent needle from working position to holding position. (The adjacent needle is the one immediately next to the group of holding position needles.) Knit one row and this will give an automatic wrap.

The needles will now be moved back to upper working position in groups of ten needles on alternate rows.

* To get an automatic wrap on the opposite side to the carriage, move the next eleven needles from holding position to upper working position and knit one row. Move the adjacent needle from working position to holding position. (Again, the adjacent needle is the one immediately next to the group of holding position needles.) *

Now repeat from * to * until all needles are back in working position. Fourteen extra rows have been knitted on the right side of the panel.

SAMPLE 2

This example has shaping at both sides with the wedge in the centre, as shown in Diagram 2. Again, the width of the panel is 100 stitches.

With the carriage at the right, set machine to hold needles and not knit them back. Push approximately one third of the total number of needles at the left to holding position. For our sample, let's push 30 needles to holding position.

Knit one row, then push the adjacent needle from working position to holding position and push one third of the total number of needles on the right to holding position - another 30 needles.

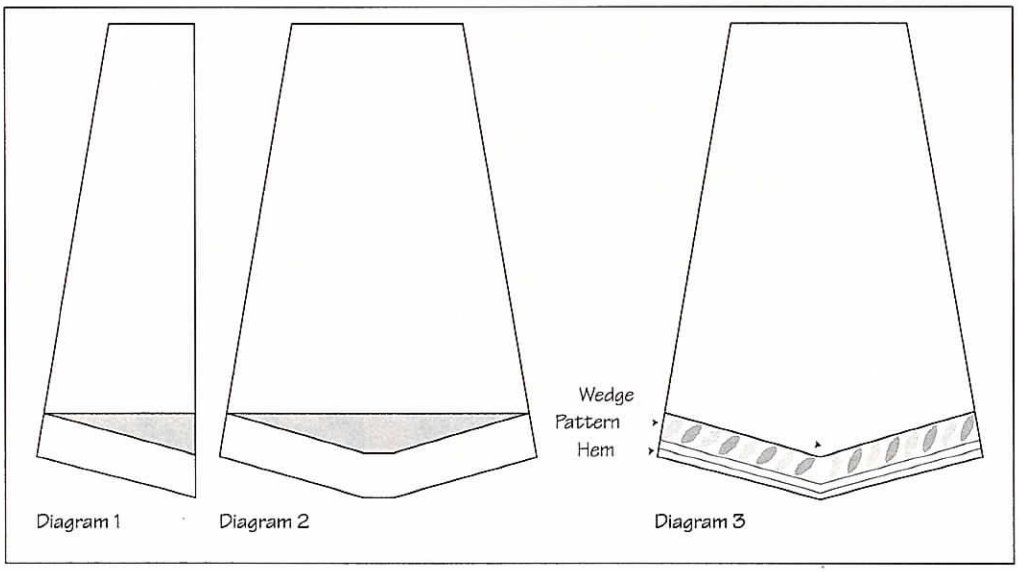
Knit one row, then push the adjacent needle at the right, from working position to holding position. This time, needles will be moved back into work in groups of five.

** To get an automatic wrap, push six needles at the opposite side to the carriage from holding position back to upper working position and knit one row. Push the needle in working position next to the holding position needles to holding position **.

Repeat from ** to ** until all needles are back in working position. Fourteen extra rows have been knitted in the centre of the panel. Please note that the number of needles put back to upper working position may need to be adjusted for your skirt.

Making up will be neater and easier if fully fashioned shaping is used and a marker is placed at each end of every fiftieth row. The markers can be matched as the seams are sewn. Finish with a suitable waistband or knit the top if the skirt forms part of a dress.

Instead of knitting a hem, you might like to try casting on three rows with the latch needle tool. Full details are in my **Info Sheet 2.3 Latch on/Multi latch on.** The skirt panels could also be knitted



downwards from waist to hem. If the panels are not shaped by decreases or increases, a slight shape can be created by dividing the total number of rows to be knitted into five sections and tightening the tension by two dots for each section.

Knit the first section on a tension one whole number plus one dot looser than the main tension. Knit the second section at main tension plus two dots and the centre section at main tension. Finally, knit the fourth section at main tension minus two dots and the fifth section at main tension minus one whole number and one dot.

SIDEWAYS KNITTED SKIRTS

As I mentioned before, the stitches will make the length in a sideways knitted skirt and, if there is no shaping, one side will be the waist edge and the other the hem edge. The simplest of skirts to make - and a style liked by many machine knitters - is the shadow pleated skirt.

The pleats are created by knitting some rows in a thin yarn followed by some rows in a thicker yarn. It is a good idea to keep to multiples of ten rows. Try ten rows of each or six rows with the thick yarn and four rows with the thinner yarn.

Flare can be created in the skirt by moving sections of needles to holding position on alternate rows. The fewer needles there are in each section, the more rows will be knitted and the more flare introduced. The flare can be spread evenly over the length of the skirt, or kept to near to the hem edge.

The flares are simply wedges in the knitting and, when making a skirt, the wedges are followed by a straight section. The rows in the straight sections make up the waist measurement and this, plus the extra rows of knitting in the flares, produces the hem measurement.

A pleated effect can also be created by knitting two rows in thin yarn for the outer fold and two rows in a thicker yarn for the inner fold. This is equally attractive on skirts where either the knit side is the right side, or vice versa where the purl side is the right side. The examples I've given you above are just a few ideas on knitting skirts.

KNIT A SAMPLE

A larger than normal sample will be required for this - at least 100 stitches by 100 rows. As skirts are normally sat on, they look best if the fabric is steamed or pressed out so I suggest that you use a yarn that can be pressed. Pressing also gives the fabric a permanent finish and using an **In-Ex Steaming Kit** is by far the easiest and most effective method of steaming a skirt.

A waistband will need to be added to your sample and some thought given to the lower edge. The way you insert the rods or wire of the steaming kit can also give a variety of edges and these are described, in full, with the kit. Sometimes skirts need a little more weight and this can be added by crocheting two rows of crab stitch or knitting a trim around the lower edge.

From your steamed and finished sample, calculate how many stitches are required for the length and how many pleats, or wedges plus straight sections, are required. Don't forget that a pattern such as Fair Isle, knit weave, tuck stitch, slip stitch or lace can be knitted on the straight sections.

Sideways knitted skirts are normally started with a few rows of waste yarn. An invisible seam can then be made by finishing with a few rows of waste yarn and grafting the stitches together. If the skirt is pleated, it can be started and finished where an inner pleat will come and joined on the machine by working a very loose row such as the figure of eight cast off, described in my **Info Sheet 1.11.** You may also like to knit the skirt on slightly less stitches and then add a basque before knitting the waistband.

I hope these suggestions have given you lots of ideas for making your own skirt pattern. I've mentioned my **Info Sheets** several times during the article. If you are a newcomer to machine knitting and you would like some more details, please write to me at the following address and I'll be very pleased to help.

Beryl Jarvis
90 Asfordby Road
MELTON MOWBRAY
Leicestershire LE13 0HR
Tel:- 01664-850418

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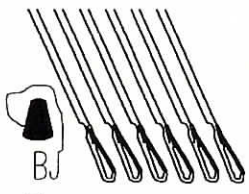

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MACHINE KNITTING NEWS

Nationwide Exhibitions

Club Line

If you'd like readers to know about your club, drop us a line and we'll pass on your news. We're all interested in fund-raising, fashion shows and special events - so don't keep it to yourselves! Write to **Club Line** at the address on page 3.

SPONDON MACHINE KNITTING CLUB

Barbara Renwick is the organiser of a newly formed club - the **Spondon Machine Knitting Club.** Meetings are held at Barbara's home, in the afternoon, on the fourth Wednesday of the month from 1.20 pm to 3.30 pm.

It's a very friendly group and members enjoy discussions on all aspects of machine knitting. There are also practical demonstrations of various techniques and machines. If you live in the area, why not join them? New members are very welcome and for further details you should telephone Barbara on 01332-673204.

CANTERBURY MACHINE KNITTING CLUB

The Canterbury Machine Knitting Club is a well-established group that meets in St Dunstan's Church Hall, London Road, Canterbury at 7.30 pm on the third Wednesday of every month. There's lots of on-site parking and members pay an annual subscription of £6.00 plus £1.00 at each meeting. Visitors are most welcome and the charge for them is £1.75.

To help others - and keep knitting - members knit for charity. Last year's good causes included the Special Care Baby Unit and the Rare Breeds Centre Christmas Sale and Shop. The members have a good deal of expertise that they share by giving demonstrations of a technique or special accessory. There's always the opportunity for members to enjoy hands-on knitting on the club machine - or they can bring their own model. They also share their own queries and problems and there's usually an answer - as long as it's about knitting!

The club has a small library of books and patterns for members to borrow and is grateful for donations of unwanted and obsolete items. Contributions are also very welcome for the weekly raffle. Tea, coffee and biscuits are included in the modest meeting charge and members take it in turns to sign up for the rota!

Old and new members are welcome to join in the balanced club programme of teach-ins and guest speakers and the club would love to hear from other clubs in the area which may be interested in joining them for a special meeting with a guest speaker. The club secretary is **Mary Cunningsworth** and she'd be very pleased to let you have more details about this very friendly group if you telephone her on 01227-453460.

BROMLEY MACHINE KNITTERS

Due to circumstances beyond their control, the meeting time and venue has changed for the **Bromley Machine Knitters.** Members now meet on the second Thursday of the month at the Scout Hall, next to The Crown Beefeater Restaurant on Bromley Common. Knitters can contact **Adrianne Laidlow** on 0181-290 5670 for further information and the group still has lots of room for new members!

WOOLGATHERERS CLUB

Members still meet every fortnight on Wednesday mornings, from 10.00 am to 12.00 noon in the Village Hall at Thriplow, near Royston, Hertfordshire. Although the postal address in Royston, Thriplow village is in South Cambridgeshire, about seven miles from Cambridge!

Elizabeth Sewart is now Club Secretary and tells us that the club has arranged a really interesting programme of meetings during the coming year. The club is fortunate to have a small group of knitters who are very competent. Called "hostesses", they demonstrate their skills to other members and take it in turn to chair the meetings. It's a super idea other clubs might like to adopt and came about when no-one wanted to step into the shoes of the current organiser and chairman, who has done a marvellous job for the club for the last ten years!

Members are a friendly, informal bunch of enthusiasts who would very much welcome new members. For further details about joining the club, please telephone Elizabeth on 01954-719359.

OBITUARY - PHYLLIS BOOTH

It is with sadness that **Jean Plester** wrote to tell us of the sudden death of **Phyllis Booth.** For many years, Phyllis and her husband Stan ran the **Banbury Machine Knitter's Club.** At first, the club meetings were held at St Leonard's Church Hall and then moved to the Old People's Club in Castle Street because the venue was more centrally situated.

Phyllis invited many speakers to the club and organised trips to yarn suppliers and knitting exhibitions. Jean's first coach trip was to an exhibition organised by **Metropolitan** and held at Summerbee School - a venue revived for **Machine Knitting LIVE!** earlier this year.

Jean writes, "without people like Phyllis, machine knitting clubs would not continue. She gave me support and encouragement when I was unsure and felt that my knitting machine was in control of me - and not the other way around. I now have a hobby which not only gives me so much enjoyment, but where I have met so many friendly people. Thank you Phyllis".

We very much share your sorrow that Phyllis has died, Jean - and extend our sympathy to her surviving family and close friends. We very much hope that the spirit she kindled will live on in the hearts of former members of the club. Should any former members of the Banbury Machine Knitter's Club wish to contact Jean, please drop me a line and I'll be pleased to forward your letter on to her.

CLASSES & COURSES

We've had a letter from **Sue Champion,** letting us know about machine knitting courses she'll be offering this September. All courses start the week beginning 22nd September and enrolment is generally during the first and second weeks of September. Please telephone the number given for further details.

DEESIDE COLLEGE, FLINTSHIRE

❶ **Course:-** Machine Knitting Skills Programme. Optional Open College network accredited courses. Level 1 and 2, Single Bed Techniques, Fabrics and Garment Construction.
Duration:- This is a 24 week course.
Day:- Tuesday evening 7.00 pm to 9.00 pm, starting 22nd September.
Venue:- Hawarden High School.
Telephone:- 01244-526400.

❷ **Course:-** Machine Knitting Skills Programme. Optional Open College network accredited courses. Level 1 and 2, Single Bed Techniques, Fabrics and Garment Construction.
Duration:- This is a 24 week course.
Day:- Friday 12.45 pm to 2.45 pm, starting 25th September.
Venue:- Queensferry Campus.
Telephone:- 01244-821003.

Clubs & classes

❸ **Course:-** Introduction to DesignaKnit, Level 1 and 2.
Duration:- This is a ten week course.
Day:- Wednesday 9.00 am to 11.00 am, starting 23rd September.
Venue:- Mold Centre, Earl Road.
Telephone:- 01352-750670.

❹ **Course:-** Computer Aided Textile Design and Fashion Illustration, Level 1 and 2.
Duration:- This is a 15 week course.
Day:- Wednesday 11.00 am to 1.00 pm, starting 23rd September.
Venue:- Mold Centre, Earl Road.
Telephone:- 01352-750670.

❺ **Course:-** Advanced Double Bed Jacquard.
Duration:- This is a ten week course.
Day:- Friday 9.30 am to 11.30 am, starting 25th September.
Venue:- Mold Centre, Earl Road.
Telephone:- 01352-750670.

WEST CHESHIRE COLLEGE

❻ **Course:-** Learn to Machine Knit.
Duration:- This is a ten week course.
Day:- Thursday 7.00 pm to 9.00 pm, starting 24th September.
Venue:- Upton Adult Centre, St James Avenue, Upton, Chester.
Telephone:- 01244-313061 from 9.30 am to 12.30 pm or 01244-679170 for a brochure or enrolment information.

If you would like any further inforation about the courses listed above, Sue Champion will be pleased to help you personally, if you telephone her on 01244-880695.

BOWLING COMMUNITY COLLEGE

❼ **Course:-** NCFE Machine Knitting Course. The course tutor is Barbara Wade who is qualified to a high level in machine knitting. Students are given a demonstra-tion by Barbara, then they go away and practise things for themselves. The group is a valuable arena for picking up tips and exchanging ideas.
Duration:- Term time only for 30 weeks.
Day:- Monday 1.00 pm to 3.00 pm, starting 14th September.
Cost:- £58 or £10 to those in receipt of a means-tested benefit, plus the cost of certification which is £16.
Venue:- The Centre, Bowling Community College, Bradford.
Telephone:- 01274-773310.

JOHN ELLIS COMMUNITY COLLEGE

❽ **Course:-** Machine knitting classes with course tutor **Beryl Jarvis.** Beryl is a long-standing contributor to the magazine and shares her wealth of knowledge with the students. Beginners and knitters with some experience are welcome to join the group.
Duration:- Throughout the year, during term time.
Day:- Monday 7.00 pm to 9.00 pm, starting 14th September.
Venue:- John Ellis Community College, Corporation Road, Leicester.
Telephone:- 0116-266 3111.

If you live in the area, you are sure to have heard that the closure of the school has been announced in the local press. Please take note that this does not come into effect this year! If you have any further queries about the courses, Beryl Jarvis will be pleased to help if you telephone her on 01664-850418.

Do remember that courses don't necessarily fill up straight away and students do sometimes have to drop out for personal reasons. Even though you may be a little late applying, it's well worth making enquiries because a place on a course starting this autumn may be available for you. ■

NORFOLK KNITTING SHOWCASE

OCTOBER 31ST & NOVEMBER 1ST

October 31st and November 1st are the dates of the third Norfolk Knitting Showcase. Once again, this takes place at the Hewett School in Norwich, which is a very popular and successful venue, bright and well lit. As we all know, decent lighting is most important when choosing yarns! This year we are introducing lectures for the first time, in addition to the ever-popular Fashion Show. Hand Knitters as well as machine knitters will be catered for.

Exhibitors booked as we go to press include Knitmates, B Hague & Co., Machine Knitting Monthly, Kate Arklay, Janet Spink, Riverside Spinning, Uppingham Yarns, Heathercraft, Nina Miklin, Woolley Soft Ware, Chameleon, Merrihay Fibres, Jane Hawkins, Bonnie's Wools, Beryl Jarvis, Hush Knits.

Entrance will be £2, with all the lectures and fashion shows free. Those of you living in the Eastern counties are well aware that we are very poorly served in this area for events such as these, so come along and support the exhibitors!

To order your tickets please contact Jan Wright at the address below, including a stamped addressed envelope.

Jan Wright, 35a Blofield Road, Brundall, Norwich, Norfolk NR13 5NU

Block bookings of over ten people attract a 10% discount.

CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly, PO Box 1479, Maidenhead, Berkshire SL6 8YX

Please enter our Club in the Clubline Directory ❑
Please change our Club's entry to the following ❑

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Monthly date(s) of meetings .....

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Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine

Woman's Top & Skirt

Designed by **Maggie Andrews**

Pattern Information

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

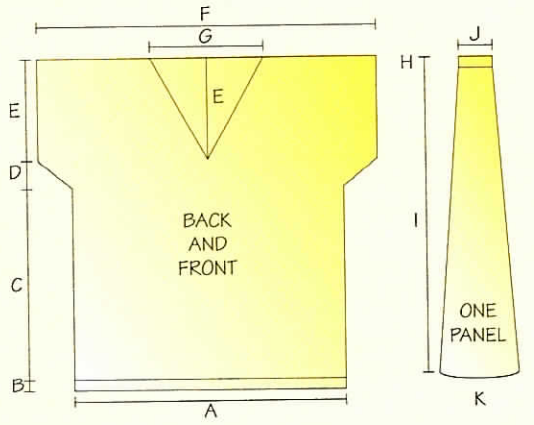
MATERIALS
Bramwell Hobby used double throughout. (Yarn Guide No.6.)
2 [2, 2, 3] x 500 g cones in Coral (MY).
Length of 2 cm wide elastic to fit waist measurement, plus 1 cm.

GARMENT WEIGHT
Finished top in first size weighs 300 g.
Finished skirt in first size, second length weighs 380 g.

The fibre content of this yarn is 83% Acrylic, 17% Nylon. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 62.

Diagrams



A = 47 [52.5, 57, 62.5] cm
B = 2 cm
C = 39 cm
D = 5 cm
E = 18 [20, 22, 24] cm
F = 61 [66.5, 66.5, 66.5] cm
G = 19 [20, 21, 22] cm
H = 2 cm
I = 68 [72, 76] cm
J = 6 cm (one panel)
K = 14.5 [15, 15.5] cm (one panel) related to the skirt length NOT the hip size.

Knitting Instructions

MEASUREMENTS
TOP
To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.
Actual size 93 [104, 113, 124] cm, 37 [41, 44½, 49] in.
Length to shoulder 64 [66, 68, 70] cm, 25½ [26, 27, 27½] in.
SKIRT
To fit hips 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Finished length to waistband after steaming 68 [72, 76] cm, 27 [28½, 30] in.

TENSION
30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approx 7). Wash, dry and lightly steam swatch before measuring.

KNITTING NOTES
a) We used purl side of knitting as right side of garments.
b) Use two ends of yarn together throughout.
c) The skirt has a choice of three lengths. We suggest you mark the stitches for the size you require.
d) The number of panels knitted relates to the different hip sizes. If you like to wear your clothes loose, we suggest that you add an extra panel.

TOP

FRONT
Push 70 [78, 85, 93] Ns at left and 71 [78, 86, 93] Ns at right of centre 0 to WP. 141 [156, 171, 186] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000 and then, using MT-2 and MY, K 1 row.
* Set carriage to hold. Starting from the left edge, push the first and every foll 5th N to HP, K 4 rows. Set carriage to knit back to WP *.
K 1 row. Rep from * to *.
Using MT+3, K 1 row.
Using MT-1, rep from * to *.
K 1 row. Rep from * to *.
K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Using MT+3, K 1 row.
1ST & 3RD SIZES
Inc 1 st at left edge.
2ND & 4TH SIZES
Inc 1 st at each end.
ALL SIZES
142 [158, 172, 188] sts. Set RC at 000. Using MT, K 156 rows.
SHAPE SLEEVES
Set RC at 000.
1ST & 2ND SIZES
Cast on 2 sts at beg of next 18 rows and 3 sts at beg of next 2 rows. 184 [200] sts.
3RD SIZE
Cast on 2 sts at beg of next 8 rows. K 1 row. Inc 1 st at each end on next and foll 5 alt rows. 200 sts.
4TH SIZE
Inc 1 st at each end on next and foll 3rd row, then on every foll 4th row until there are 200 sts.
ALL SIZES
RC shows 20. Set RC at 000 **.
SHAPE NECK
Set carriage to hold. Push 92 [100, 100, 100] Ns at left to HP. Hang a knitting rag or old tension swatch on the Ns in HP, to prevent the front of the work from "fluffing up". Continue on rem sts for first side.
* K 1 row. Dec 1 st at neck edge on next and foll 3rd row, rep from * 11 [9, 4, 2] more times. K 2 rows. Dec 1 st at neck edge on next and every foll 3rd row until 64 [70, 69, 67] sts rem. RC shows 72 [80, 88, 96]. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

BACK
Work as for Front to **.
K 72 [80, 88, 96] rows.
JOIN SHOULDERS
Push 64 [70, 69, 67] Ns at each side to UWP, with sts behind the latches. With K side of Front facing, replace sts into needle hooks of 64 [70, 69, 67] Ns at left and right. Unravel WY. Push Ns in UWP back to WP so that one set of stitches knits through the other. Using MT and MY, K 1 row. Place marker at centre 0. Using MT+3, K 1 row. Cast off with a latch tool.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

CUFFS
With carriage at right and using MY, cast on 108 [120, 132, 144] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000.

Using MT-3/MT-3, K 10 [10, 20, 30] rows. Transfer sts for st st. Using MT, K 1 row. With K side facing, pick up 108 [120, 132, 144] sts along sleeve edge and place on to Ns. Using MT+1, K 1 row. Cast off.

NECKBAND (2 PIECES)

With carriage at right and using MY, cast on 85 [93, 100, 108] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows. Transfer sts for st st. Using MT, K 1 row. With K side facing, pick up sts from centre front to centre back marker and place on to Ns. Using MT+1, K 1 row. Using MT+3, K 1 row. Cast off with a latch tool.

MAKING UP

Join side and sleeve seams. Join centre back neckband seam. Overlap or mitre centre front and sew in place.

SKIRT

Push 180 [190, 200] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row and then, using MT and MY, work as follows:-

* K 14 rows. Set carriage to hold.
** Push 9 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row; rep from ** 16 [17, 18] times more. 10 Ns rem in WP. Set carriage to knit back to WP. K 16 rows. Place marker at each end *.

Rep from * to * 13 [15, 17, 19] times more. (Count the markers.)

If you like your clothes loose, add an extra panel. Push Ns to UWP with stitches behind the latches. Pick up sts on nylon cord and place into needle hooks. Push Ns back to WP so that one set of stitches knits through the other. K 1 row. Pull out nylon cord and remove WY. Cast off very loosely.

MAKING UP

Join elastic into a circle with 1 cm overlap. Fold 2 cm of skirt to the inside, over the elastic and catch down knitting loosely to form waistband.

PRESSING

Thread binding wires through lower edge if you have them. If not, be careful to put pins close together to ensure a smooth edge. Work on two panels at a time, using markers as a guide.

With the right side facing, pin out two panels on an ironing board or blocking board to the measurements given in the pressing diagram, making sure the lower edge is curved. The width at the wide end of the panel relates to the different lengths of the skirt, not the different hip sizes.

Steam press very well, dabbing the iron up and down on these two panels. Do not move iron from side to side. Pay extra attention to lower edge. Allow panels to cool before unpinning. If edge rolls at all, re-steam it. Now work all round skirt in the same way. Hang up by the waist until completely dry. ■

Knitter's Browse

This month, **Frank Dineen's** stroll through machine knitting takes in publishing and advertising, knitting exhibitions and the Guild. He shares his thoughts with us and looks forward to your comments.

You will all now know of Anne's decision to bring together **Machine Knitting Monthly** and **To & Fro.** When Anne first informed me of her intention well, like Queen Victoria, I was not amused - but then I began to think about it. Why not, I asked myself?

When I talk to knitters I find that readers of both magazines are often faced with a hard choice ... "I can't afford both ... but both are so good this month, which one do I buy?" Now your problem is solved; you have two for the price of one and can now come down off the horns of that dilemma!

So, if that's the "up side", what about the "down side"? (Now come, come. This is not Public School, it's serious. Any more jokes like that and Anne will make you write "I love my To & Fro" five hundred times!) As I was saying, the down side for all our **To & Fro** readers is that you still get me and you only get one slice of Joan Lafferty. There, there, no snuffling in the sherry. Sadly, into everyone's life a little rain must fall!

Seriously, almost all craft magazines are having a hard time of it. The majority are small and unsupported by major publishing houses and this makes printing and distribution a nightmare. Certain major high street newsagents will only keep a magazine on their shelves if it sells in significant numbers and advertisers, other than specialists in that field, turn up their noses.

Look through the back numbers of your magazines at the number of household names who advertised in small magazines twenty years ago - Persil, Nivea, Playtex, Tampax - to name but a few. There were also adverts for lonely hearts clubs, tobacco and cigarettes. Some of those magazines had much smaller sales then than **To & Fro** and **Machine Knitting Monthly** have today!

> If I did not have faith in the future of our hobby, I should not have created The Guild of Machine Knitters.

In my opinion, it isn't so much the lack of readers that is killing magazines today, it is the dominance, in the advertising market, of a few big name advertising houses who are only interested in placing adverts in magazines with big circulations. I think this is folly, because I am quite convinced that more people read the adverts in the smaller magazines than in the big "glossies".

Years ago, my grandfather sold advertising space on the old News Chronicle. He told me that any paper or magazine could be distributed free - the advertising paid for it and what the reader forked out was all profit. This is no longer true, certainly not where specialist publications are concerned. Today, there is much competition from the radio, TV and increasingly, the net.

There you have the background and the reality of small magazine publishing in the dying years of the twentieth century. So, what do we do? Well Anne has made her decision and I have nailed my colours to the mast. If I did not have faith in the future of our hobby, I should not have created **The Guild of Machine Knitters.** Talking of which, The Guild attended the Cranbrook Show. Well, maybe not every single member ... there was me and Janet (who was not too fit) and a new recruit, Cynthia Hayward who is a really wonderful addition to our team. We had a "bonza" time. The weather was grand. The school sits in lovely grounds in one of the most delightful parts of southern England.

Knitters came, "not in their singles but by battalions", as Shakespeare says in the bible. The atmosphere was absolutely fabulous and I have just one small criticism. I am not convinced that schools are the best places to hold these shows.

Some, I admit, are better laid out than others. Selsdon and Battle have a very compact layout and everything is easy to locate. Summerbee and Cranbrook can be a little confusing. I am a fan of Alice Wilmshurst's show which is held in a local community centre. Everything is together in one big hall; it has all the colour and vibrancy of a village market and is probably the only exhibition which eschews the customary fashion show.

These are just my personal views - and I could be quite wrong. So why don't you write in and describe to me, your ideal machine knitting show? Tell me what you look for - and I don't just mean patterns and yarn. Think in terms of facilities such as easy access. We all know that wheelchair access is important today, but what about the availability of public transport. How important is that? Give a figure between 1 and 10. Really put your thinking caps on because putting on a show is expensive.

Organisers like to think they've got it right and the kind of information I am asking for not only helps them, but also you to save money - money you can then use to further increase your yarn stash! Talking of stashes, did you hear the story of the knitter who bought so many cones of yarn, her house is now inside the yarn stash? No? Well you must pay us a visit some time!

Visiting? Yes Jan and I will be visiting Sherborne Knitting Club's Annual Show. That will be over by the time this article goes to press, so make a note for next year. It is one of the best club shows in the South West. Wearing our Guild hats, we shall also be at Selsdon and Chepstow - and probably Alexandra Palace. We'll look forward to seeing all of you at one or other of those venues. In the meantime, keep those letters coming - I love hearing from you. You would be amazed at how much I learn from the letters I receive!

I had a letter a few days ago from Patricia O'Halloran who lives in Youghal, County Cork, Eire. She writes:-

"My husband and myself are fairly elderly machine knitters living in rural Ireland. I have spent many years as an Aran hand knitter but, with failing eyesight, I prefer to use the machine. We have Brother chunky machines and now, having acquired a computer, we would like to learn more about disc knitting.

"Several teenagers have recently approached us wishing to learn machine knitting and this is very encouraging. Our main problem is finding yarn in such an isolated area and having little contact with other knitters."

Not surprisingly, Mrs O'Halloran was writing for information on The Guild and two things strike me about this letter. Firstly, that age is not a barrier to enjoying our hobby and secondly, that although the land area of the British Isles is minuscule on a world scale, it is not difficult to find yourself living in virtual isolation. Sadly, you do not have to live in the country for this to be so. I know that to many a lonely knitter, magazines like ours are a lifeline. It isn't just a matter of new designs and information on the latest gadgets. It is also the comforting knowledge that there is someone else out there.

I get calls from knitters who I know have just called me up for a chat - the sound of a human

Not amused - at first!

voice, as distinct from the soulless chatter of the radio or TV. In my turn, I am delighted to hear from them because it makes such a delightful change from double glazing sales people. Apropos of them, I'm convinced that our most pestiferous local operator has given up using sweet-voiced young ladies. I am sure that all the most recent calls have come via one of those talking computer things. I do seriously wonder how much genuine business is done this way? We all loathe, so much, the very sound of their mindless wordings. Do people only place orders in a vain attempt to placate these vermin?

Now if Brother, Bogod or Silver were to ring me at the most inopportune moment - as do these pests, well I would...!?! No, no, no! I cannot afford a new Passap 8000. What's that? It's free, but I have to buy £5000 worth of yarn." There's always a snag, isn't there ... I'm only joking, it would really be £6000 worth of yarn!

(Frank will be back with us as soon as the hospital have removed a double bed knitting machine from his skull. Fortunately there is no sign of brain damage - sorry, we'll correct that. We should have said, "there is no sign of a brain". Until next month then, cheerio!) ■

A Reader's Contribution

Dear Anne
I read Sheila Byars' letter in the Nov/Dec '97 issue and felt that I must comment about her wanting more for the experienced knitter.

The other Sunday, my daughter wanted to try her hand at machine knitting. I had changed my old machine for a 970 and within seconds, her husband and my three grandsons - aged from six to 13 years - were giving her advice. I was also cooking lunch at the time, so it was "To & Fro" to the kitchen as well! They all wanted to knit - so new knitters were not thin on the ground and I also have a grand-daughter aged two . . . her turn is yet to come!

Seriously, as a newcomer, I feel the balance is correct. I sometimes think there's not enough for the beginner, but when I have another read at a later time, I have moved on and find yet another article there to be used when I reach that stage in my knitting.

Since you printed my letter in the October magazine, I have managed to cast on by the weaving method and knitted a 2x1 mock rib which looks very good!

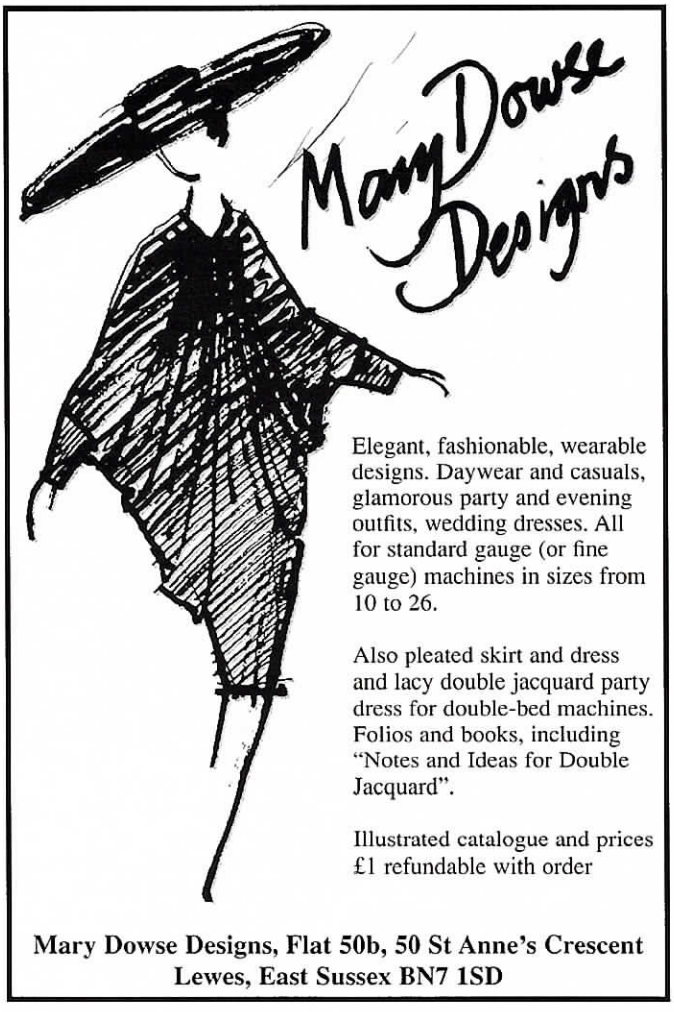
I have also conquered tuck stitch on my machine. Today, I knitted a perfect back and don't feel as if I'll have any more problems because I now watch what the needles are actually achieving as I knit the row.

I attempted the skirt and had achieved 30 rows when disaster struck with the take-up springs. The one in use was blocked by the other one, so I could not proceed along the row. I tried to sort it out but, on the right hand side, about 20 stitches had dropped off. I decided to abandon it and think round the problem!

I do enjoy Diane Bennett's articles even though I don't have a computer or DesignaKnit at present, as I am trying to use the computer on the machine. I find Doris Coutts and Beryl Jarvis so helpful and love Frank's articles - I met him last year at Chepstow and I've joined the Guild.

Thank you for all the help and encouragement that you've given me since I started buying **To & Fro.** It was a lucky day for me when I saw it in the newsagent!

Yours sincerely
Jean Yates
Chepstow ■



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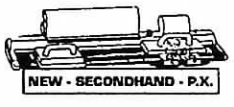

Knitweave Pleated Skirt

Designed by **Maggie Andrews**

In-Ex Steaming Kits are marvellous and we have no hesitation in recommending them to you. **The In-Ex Shadow Pleated Skirt Kit,** the original steaming kit for shadow pleated skirts costs just £10.70. A-Line skirts are becoming increasingly popular and can now be steamed with an **In-Ex A-Line Steaming Kit.** The In-Ex A-Line Skirt Steaming Kit for steaming an A-Line skirt in just a few minutes costs £10.70.

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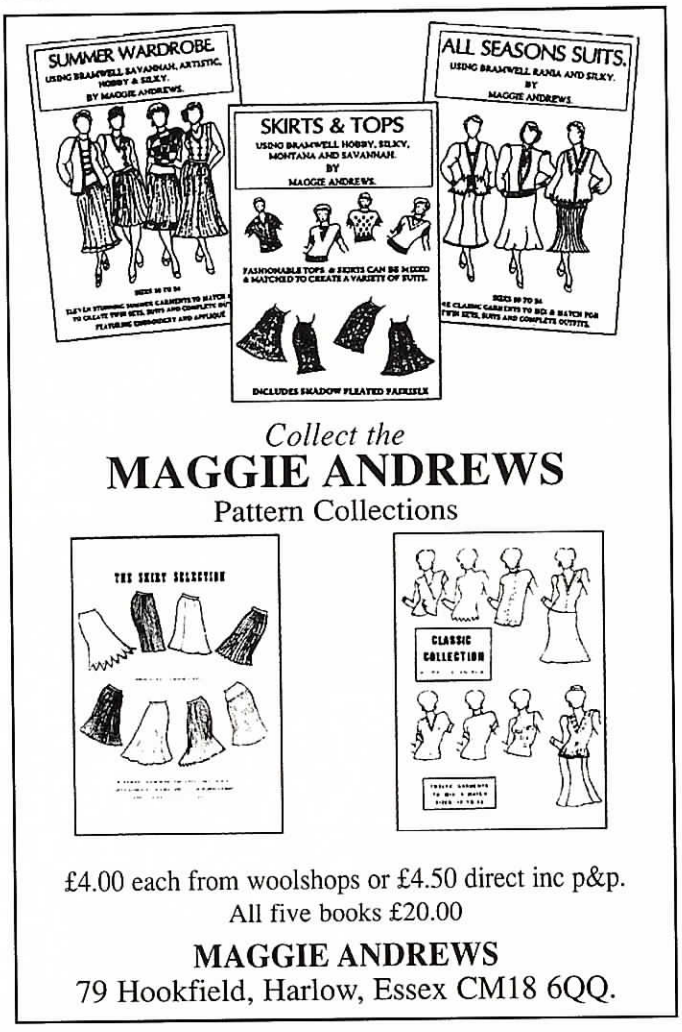


Pattern Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with weaving facility.

MATERIALS
Bramwell Duomagic. (Yarn Guide No.10.)
1 x 500 g cone in Autumn Gold (MC).
Bramwell Silky. (Yarn Guide No.6.)
1 x 500 g cone in either the same or a similar colour (A).
1 x 500 g cone in White (B).
3 mm wide viscose ribbon.
2 cm wide elastic to fit waist, plus 1 cm for overlap.
An In-Ex fully pleated skirt steaming kit.

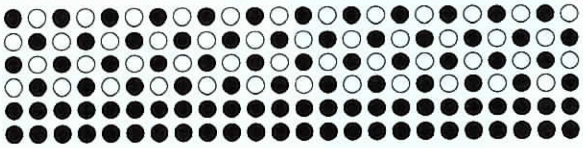
GARMENT WEIGHT
Finished garment in first size and third length weighs 305g.

The fibre content of Duomagic is 100% Acrylic, Silky is 100% Bright Acrylic. For further information about these yarns, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 62.

Diagrams

Punchcard Chart



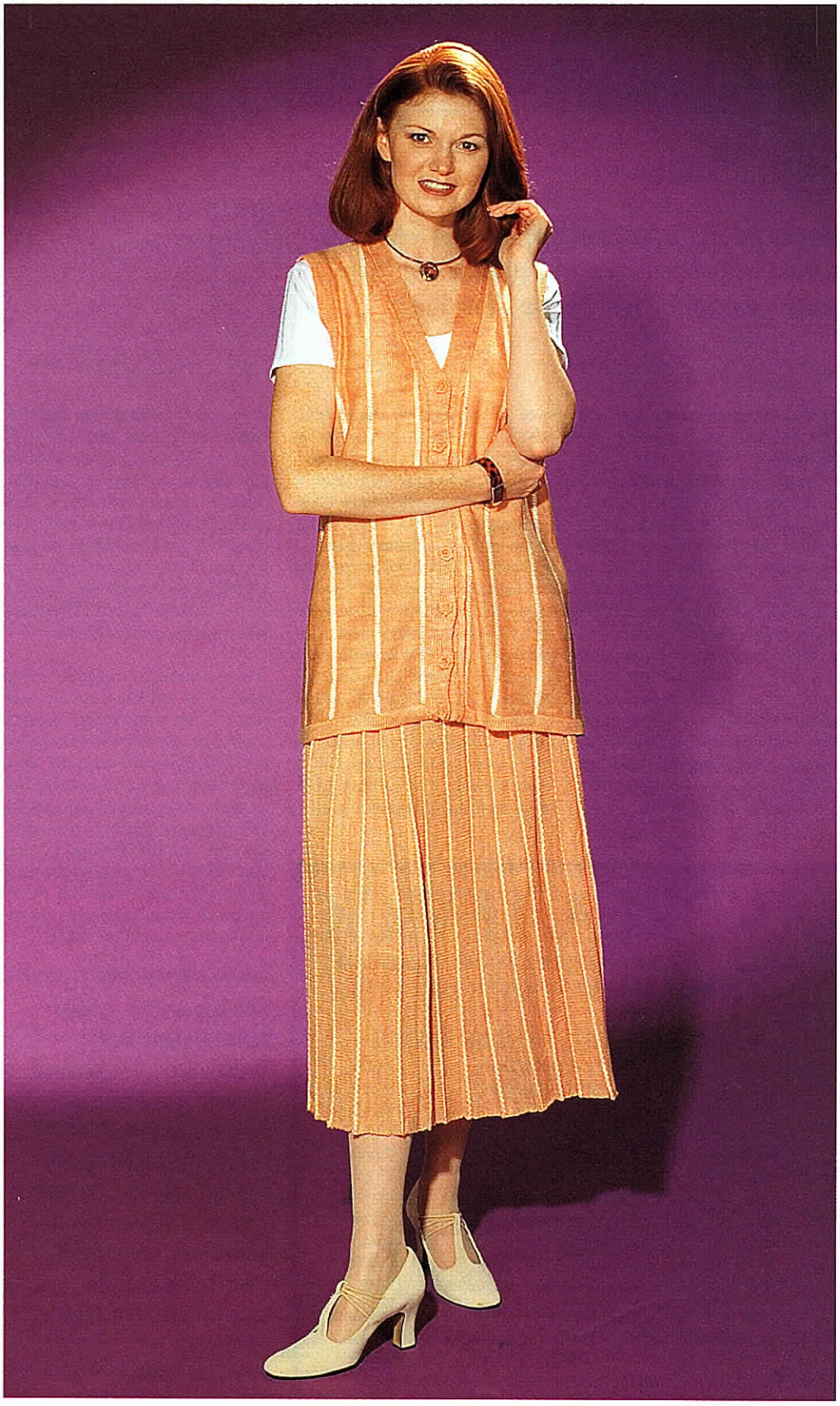
Knitting Instructions

MEASUREMENTS
To fit hips 92-97 [102-107, 112-117] cm, 36-38 [40-42, 44-46] in.
Length after steaming 61 [66, 71, 76, 81] cm, 24 [26, 28, 30, 32] in.

TENSION
No tension swatch is necessary. We used tension dial setting 3 as main tension (MT) throughout unless otherwise stated.

KNITTING NOTES
a) We used purl side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from charts provided. We used Card 1 from the basic pack.
c) On Silver Reed electronic machines, place needle 1 cam between Needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

Pattern 7



d) Brother electronic machines, place pattern over centre 0.
e) The skirt has a choice of five lengths. We suggest that you mark the stitches for the size you require.
f) The number of pattern repeats knitted relate to the different hip sizes.

WEAVING PATTERN

Insert card and lock on first row. Do not release card. (Electronic Machines - memorise, then lock on first row).
* Using MC, K 8 rows st st. Using B, weave 2 rows. Cut B, leaving a 10 cm, 4 in end. Using MC, K 24 rows st st. Using A, K 2 rows st st *.
These 36 rows from * to * form the patt.
The two woven rows form the fold line on the right side and the two rows in A form the fold line on the wrong side.

MAIN PART

Push 138 [150, 161, 173, 184] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row.
Set RC at 000 and then cont in weaving pattern as given in Knitting Notes and rep from * to * 19 [21, 23] times. RC shows 684 [756, 828]. Place a marker at each end.
Set RC at 000. Repeat from * to * 19 [21, 23] times. RC shows 684 [756, 828]. Pick up sts on nylon cord and place on to corresponding Ns. Using MT+1, K 1 row and then pull out the nylon cord and remove WY.
K 1 row very loosely by hand, pulling Ns back to NWP. Pull work forward to bring Ns back to WP and then cast off with a latch tool. Trim all ends of B to 5 cm, 2 in.

WAISTBAND (2 PIECES)

Push 114 [126, 138] Ns to WP. With K side of waist edge of Main Part facing and starting at the seam, pick up sts from the edge with ends in B. Fold and pick up each complete pleat on to 6 Ns as follows:-
Pick up the triple thickness on to 4 Ns and the single thickness on to the other 2 Ns, keeping the ends of B on the side facing you. Continue in this way until you reach the marker.
Push Ns to HP. Set carriage to knit back to WP. Using MT+1 and MC, K 1 row and then, using MT, K 22 rows. Make a hem by placing sts from the first row on to the corresponding Ns, tucking the ends of B into the hem as you go. Using MT+1, K 1 row and then cast off.

STEAMING

Using the **In-Ex fully pleated steaming kit,** follow the instructions that come with it.

MAKING UP

Join one waistband seam. Insert elastic and join ends securely with a 1 cm overlap. Join second waistband seam.

AFTERCARE

Gentle machine wash for delicate fabrics, short spin and hang by waistband to dry or hand wash and drip dry. ■

Look at Life

Slip Stitch

Joan Lafferty asked her knitting club what she should write about next in the magazine. 'Slip stitch', someone said - so slip stitch it is!

I can guess why this lady had slip stitch on her mind. We had just had a splendid talk by **Sue Woolley** about slip stitch in conjunction with the ribber. She has written a book called **Double Bed Techniques** which illustrates what she was telling us. I duly bought the book and, since Sue had said she wondered if people ever read either hers, or anyone else's books, I skimmed through it at home after the meeting, leaving it on the coffee table. Who had to call fairly early the next morning? The Vicar! Fortunately he knows that I am slightly mad, so he took the unusual title in his stride!

First of all, let's be clear about "slip" stitch. This is the name we usually give it, but anyone new to Brother machines will find it called "skip" stitch. I have been pondering on this and have come to the conclusion that skip is probably nearer the action that the machine does. "Slip" is certainly what a hand knitter does when taking a stitch from one needle to the other without knitting it. However, the machine does not take anything off, rather it misses knitting a stitch altogether - in other words it skips it and I am just quibbling! Call it what we will, it is another technique the machine does for us.

If you own a ribber, you use slip stitch every time you cast on. After the zig-zag row we have to slip first on one bed then on the other to give a firm edge. You notice I have only done two rows of slip - I never do three, four or five and it so happens that **Sue Woolley** agrees with me. It is up to the individual, but I find that two rows are quite sufficient.

I also seem to knit a lot of lacing cords - or rouleaux as we call them if we want to be "posh"! They are worked over three or four stitches and use the slip technique. I also make a lot of little dolls, about three inches high. The arms are lacing cords, knitted over six stitches and I have even used eight stitches for tiny legs - although I find that these are better made flat, sewn up and stuffed to make them stiffer.

Sue has written a book called Double Bed Techniques ... I skimmed through it at home after the meeting, leaving it on the coffee table. Who had to call early the next morning? The Vicar! Fortunately he knows that I am slightly mad, so he took the unusual title in his stride!

There are examples of slip stitch in all the instruction books, giving a surface pattern which can be very attractive - that is, to all except the hand knitting "purists". The raised pattern is on the purl side and some traditionalists consider the reverse side of the knitting to be the "wrong" side.

I used to knit for an elderly, house-bound lady who liked self patterning - in other words no "two-colour" knitting. She would not consider tuck, slip or skip stitch - but I could get away with fine lace. This is a Brother technique and the pattern appears on the stocking stitch side of the work. We still have to live down some of the old traditions including machine knitting itself, for that matter!

How often have I heard it said, "I have a knitting machine, but it's under the bed, in the loft, garage, or on top of the wardrobe". "I used to make all the children's school cardigans on it, but I can't be bothered now". If only those ladies would make their own knitwear and garments for the rest of the family, they would find themselves able to spend holidays in Florida every year. (Don't write in, I'm just joking!)

I have gone a long way from my original slip stitch subject, so back to the instruction book. I have long admired a little picture of flowers which I first saw many years ago in a punchcard pattern book issued by Brother. It appeared to be knitted with three colours in a row and was, of course, slip stitch. I can't lay my hands on it at the moment and it was probably mislaid when I moved house - I'm sure I wouldn't throw away a hard-back machine knitting book!

This technique is in **Brother StitchWorld** (Number 391) and, for the sake of this article, I have just knitted it. A glance at the chart at the back of the book shows that every two rows are marked in "positive and negative", like Double Jacquard on the ribber. This is a bit of a fiddle for punchcard knitters, but all this is ready prepared for us on Brother electronic machines.

It is not the easiest of patterns to knit, since it involves changing the yarn every second row - and is much easier to knit if you use a colour changer. Mine is not in its first youth; the plastic knob on

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the "cancel" button is missing and so is one of the wheels which holds the yarn. It has done stalwart service over the years and I manage with it because I rarely find it absolutely necessary to have four colours threaded up - certainly not for my little flowers, which need only three colours.

In general, slip stitch makes the work slightly narrower than stocking stitch and it grows even more slowly when three colours are used in this way. So, once again, I am going to say what is almost a signature tune for me - "you must do a tension piece". I don't think I could see myself doing a whole jumper using three colours in a row, but it would certainly make a nice border on, say, a cardigan.

Let's be clear about "slip" stitch. This is the name we usually give it, but anyone new to Brother machines will find it called "skip" stitch...

This in itself needs a little consideration. I have just pinned my stocking stitch sample and my "flower" sample together. Working over 60 stitches, there are seven stitches more on the stocking stitch sample which means that our band of slip stitch would pull in, if knitted at the same tension. To counteract this, I should certainly go one whole number higher - and possibly add a few extra stitches on each end of the slip stitch band. Naturally, this problem would not arise if you made the whole garment in slip stitch. "Yer pays yer money and yer takes yer choice", on this issue!

Sewing up the sides of the garment would need a bit of thought. Here I must quote my other favourite dictum - it's much easier to put a two-colour garment together if you use mattress (or ladder) stitch. This is worked from the right side, so it is easy to see where stripes or Fair Isle stitches should meet at the sides. In the case of our slip stitch band, it might be necessary to take a slightly wider seam over the stocking stitch part. I do this sometimes with a band of Fair Isle, if I have omitted - or simply forgotten - to do this one whole number higher than the main tension! This is a technique used much more by dressmakers than knitters; I have just been altering a dress where the seams vary in width. So if "they" can do it, so can we!

There are a multitude of slip stitch patterns using only two colours and I can't say I am over fond of them. In my opinion, many of them are too "busy" and again, they need the yarn changing every two rows. However, they would certainly make a garment that is different - and eye catching. On the whole I prefer slip stitch knitted in one colour, which makes a nice self-pattern. It's very easy to knit and not as boring as plain stocking stitch.

Now on to something which has nothing whatsoever to do with slip stitch - sock machines! I have been given some needles, which I think I recognise as belonging to a sock machine. There are 10 needles, 6.5 cm long, with a "butt" like our knitting machine needles and the "stem" has a curve just before the butt. There are also four needles that are only 4 cm long. I had a sock machine many years ago and I seem to remember that there were two sizes for doing ribbing. If anyone owns a sock machine and would like these needles as spares, please write to me at the magazine. It seems a pity that potentially useful items should be thrown away for lack of a good home! ■

Readers' Contributions

Dear Anne
I thought I'd drop you a line with reference to knitting set in sleeves, on page 37 of the Nov/Dec '97 issue of **To & Fro.** I've enclosed a method I was shown years ago and use it quite a lot. Perhaps it may help someone, like me, who is not very good with a sewing machine! This method works very well on stocking stitch garments.

KNITTED IN SLEEVE

* Join the shoulder seam.
* With the wrong side of the work facing you, pick up stitches from armhole to armhole.
* Divide the number of needles into three groups
* Push the left and right groups of needles to holding position. Set the machine to HP.
* Knit two rows across the centre group of needles in working position.
* Take one needle, at the opposite end to carriage, back to working position on every row until you reach the point where you cast off a group of stitches at the underarm.
* Push the group of stitches back in one go on the next two rows, then continue knitting down towards the cuff working any decreasing required for shaping with a treble transfer tool.
* Transfer the stitches for the rib or mock rib cuff, knit the cuff then cast off.

There's only one other thing to mention. The order of knitting is to join the first shoulder and knit the first sleeve, then knit the neckband, then join the second shoulder and finally knit the second sleeve.

Best wishes
Mrs G Pugh
Llandrindod Wells ■

Dear Anne
I'm so pleased with **To & Fro** and read it from cover to cover. I particularly liked Terry Mason's article on real wool and, as a hand spinner, thought other spinners might find the following tip useful.

First, wax your yarn. I usually knit on every other needle with a large stitch size, but as this restricts the number of needles available, it can be difficult to make a really big garment. Insert Silver Reed or Knitmaster Card 2 and arrange the needles, starting from the centre, as follows:-

|•|•|•|•
0

Put the right side lever back and the left side lever forwards to knit from right to left and tuck from left to right. You will find that it spreads the width considerably and is quite a nice pattern! I would suggest that you add plenty of weights to pull the work down as you knit.

Yours sincerely
Sylvia Tipler ■

Jilly goes shopping

Designed by **Betty Meeds**

Pattern Information

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
Bramwell 4-ply. (Yarn Guide No.11.)
A small amount in Dark Mauve (MC), Pale Mauve (A) and Pale Peach (B).
Oddments in Pale Blue (C), Royal Blue (D), Red (E), White (F) and Brown (G).
Polyester stuffing.
2 small pom-pons.
1 ribbon bow.
Copydex adhesive.
Basket.

WEIGHT
Finished doll weighs 150 g.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 62.

Knitting Instructions

MEASUREMENTS
Height approximately 39 cm, 15½ in.

TENSION
We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES
a) We used knit side of knitting as right side.

LEGS AND BODY
FIRST LEG
Push 31 Ns at the right of the centre 0 to WP. * With the carriage at the right and using MT and B, make a woven/automatic closed-edge cast-on. Carriage is at the left. Set RC at 000 and then K 50 rows.

FRILL ON PANTS
Using MT+1 and F, K 4 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. K 4 rows. Make a hem by placing loops of first row worked in F on to corresponding Ns. Using MT, K 10 rows for pants *. Using WY, K a few rows and release from machine.

SECOND LEG
Push 31 Ns at left of centre 0 to WP. Work as for First Leg from * to *. Push 31 Ns at right of centre 0 to WP. With P side facing, replace First Leg on to empty Ns. 62 sts. Unravel WY. Using F, K 25 rows. Using WY, K a few rows and release from machine.

SKIRT, BODY AND HEAD
Push 125 Ns to WP. Push the 2nd and every foll alt N back to NWP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 6 rows. Push empty Ns back to WP. K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Set RC at 000 and then, using MT, K 2 rows. Cont in stripes of 2 rows A, 2 rows MC, 2 rows A, 2 rows MC and 2 rows A. Using MC, K 38 rows. RC shows 50. Using WY, K a few rows and release. Carefully press skirt.
Push 62 Ns to WP. With P side of skirt facing, replace 2 sts tog on to each N ending with 3 sts tog on last N. With P side of legs facing, replace sts on to same Ns. Holding sts close to machine,

Pattern 8

push Ns to UWP. Set RC at 000 and then, using MT and A, K 30 rows for bodice. Using B, K 43 rows for head. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

ARMS (KNIT 2)

Push 25 Ns to WP. With the carriage at right and using MT and A, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 35 rows. Cont in stripes of 2 rows MC, 2 rows A, 2 rows MC and 2 rows A. Using MT-1 and B, K 14 rows for hand. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Pull up yarn, secure and join seam.

BOOTS (KNIT 2)

Push 41 Ns to WP. Using MC, cast on by hand. Set RC at 000 and then, using MT-1, K 5 rows. Using MT, K 10 rows. Cast off 5 sts at beg of next 2 rows. 31 sts. K 5 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. K 2 rows. Using A, K 7 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. K 1 row. Cast off.

BOOT LACES (KNIT 2)

Push 2 Ns to WP. Using MC, cast on by hand. Set RC at 000. Cont in circular cord knitting. Using MT-4, K 140 rows. Cast off.

HAT

Push 79 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 20 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. K 25 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. Using MT-2, K 11 rows. Break off yarn, thread end through sts and then release from the machine. Pull up sts, secure and join back seam.

HAIR (KNIT 2)

Push 3 Ns to WP. Using G, cast on by hand. Set RC at 000. Cont in circular cord knitting. Using MT-3, K 200 rows. Cast off . Fold each length into 2 loops and stitch tog at the top.

SCARF

Push 20 Ns to WP. * With the carriage at right and using MT and C, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 149 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Pull up sts at each end and sew on a pom-pom at each end.

MAKING UP

Pull up yarn at bottom of legs, secure and join inside the leg seams, taking care not to catch in frill of pants. Join the frill seam. Join back seam of body and head, taking care not to catch in skirt. Join the skirt seam, matching colours.

Thread a length of B through the first row of head for neck. Stuff the legs, body and head. Pull up yarn at neck, wind round neck, pull up tightly and secure. Thread the ends into the head. Pull up yarn at top of head, putting in more stuffing, if required. Secure, threading ends into head.

Fold boots in half and join bottom and front seams. Thread the laces through eyelet holes at top of boots, starting and finishing at front. Stuff toe and heel of boots, fit a leg into each boot, putting in more stuffing if required. Sew each boot to legs through eyelet holes, taking care not to catch in laces. Pull up laces and tie in a bow.

Stuff the arms. Pull up yarn at top of arms and secure. Sew arms to the doll.

Sew hair to sides of head as shown. Mark position of eyes, nose and mouth with pins. Starting and finishing at top of head work face. Using D, work two chain stitches over two rows for each eye. Using E, work a nose and mouth.

Place hat on head. Sew hat to head where brim meets hat. Turn brim back as shown. Position scarf around neck and catch in place at shoulder. Glue bow to waist of dress. Sew the basket handle to one of the hands. ■

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The Ribbing Attachment

This is the final part of **Doris Coutts'** inspiring series. You may remember that in an earlier article we said we would come to racking patterns later ... now's the time!

Racking patterns

You've already used the racking handle to achieve the correct zigzag for casting on in 2x2 ribs, so you know what happens. Normally you start with the racking handle in the central position - No.5 on most machines - and there are four or five positions either side of this. For your first experiments, the easiest set-up is to have all needles in working position on the main bed, with selected spaced needles on the ribber. However, we need to establish one or two ground rules before we start knitting.

The essence of racking is for ribber needles to pass over needles on the main bed. If the ribber needle just crosses backwards and forwards across a space - that is, between two needles on the main bed - no pattern would show. This set-up might happen if a 1x1 rib is being used. In order to achieve a racked effect, you would need to move the racking handle by two places. Try it out on the machine with just the needles put into the 1x1 set up and note the difference in needle position between moving one or two places.

Racking two places can be quite a strain on some yarns, so it is normal to put the pitch lever to H when any racking is done. It follows that in a 1x1 setting you must check any given needle setting carefully, as it is essential that the ribber needle is in the correct position vis-a-vis the main bed needle and the space.

The other thing to beware of is having any needles in holding position or upper working position. Any racking which you do with needles other than in A or B position will result in a horrible clash and broken latches, at the very least!

Most ribber instruction books will give you a setting for racking stitches right across the full span of eight or ten places. This is very effective and you can choose the number of needles you want to have working on the ribber bed - obviously the closer the needles are together, the thicker the resulting fabric will be. So, try the following setting:-

```
|||||||||||||
|•|•••|•|••
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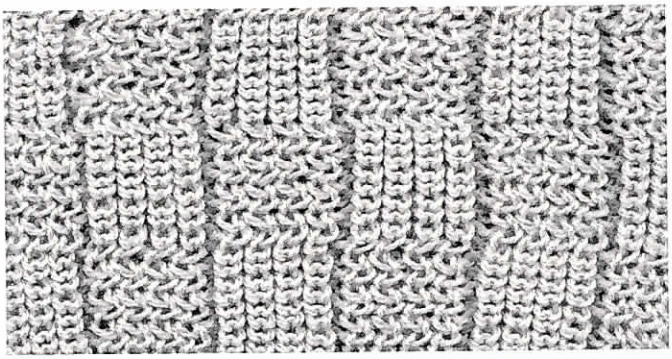
Set pitch at H. Main bed is arranged in full needle rib.
* Knit one row, rack one needle place to the right; rep from * to position 0.
** Knit one row, rack one needle place to the left; repeat from ** to position 10 then start racking from the beginning again.

You will often be told to rack the bed fully to the left to position 0 before you begin to knit, to give a full swing from the start. I like to start at position 5, rack to 0, rack back to 10 and then to 0 again, finishing at position 5 - if the required length works out that way. However, that's just me and you can choose which way you prefer.



Sample One

There is one important thing to consider. When you have racked fully across, depending on where you start, the needles on the ribber bed are going to stick out beyond the main bed needles - either at one side or the other. To avoid this, you must not select ribber needles right to the end of the fabric. Try it out with just the needles in work and when you have racked fully to one side, take out of work the needles on the ribber bed that protrude.

If you rack to 0 before you start, you will have needles to take out on one side only. If you start from the central position, there will be some either side. Since this will "split" the main bed only stitches, you may prefer the latter, as I do. An alternative is to take ribber needles out of work, when they would overlap the main bed and replace them when they would leave the main bed as plain knitting. For Sample 1, I have removed ribber needles on the right hand side, not on the left. Both side edges are acceptable, but I have to confess to one dropped stitch on the right.

A less showy pattern is shown in Sample 2. You can use the same set up as for Sample 1, but this time you rack from 5 to 7 and knit two rows, then rack from 7 to 5 and knit two rows. Use a fine yarn for this and the tension of the ribber bed should be lower than that for the main bed. Again, you can choose your own set-up for the ribber bed needles and since the main bed has all the needles working, any set up will do.

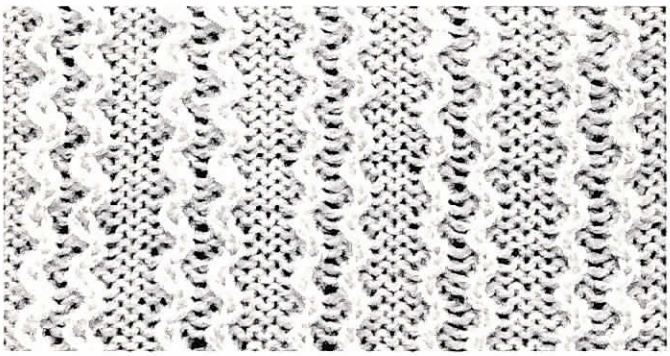
It is simplest to start off this type of pattern with a welt in full needle rib, then transfer those needles not needed on the ribber bed over to the main bed. When not many needles are in working position on the ribber, as seen in Sample 1, a 1x1 rib may be easier to transfer. For both Sample 1 and Sample 2, I used Trumatch 4 ply, at Tension 5/3 on my Brother machine, which produced a firm fabric, suitable for jackets. You might like to try a finer yarn at the same tensions, for a lighter result.

Racking sometimes uses punchcards - in which case the ribber bed will usually have all the needles in work, the tuck patterning on the main bed combining with the racking to form the pattern. You often find patterns in punchcard library books, together with other needle settings for racking.

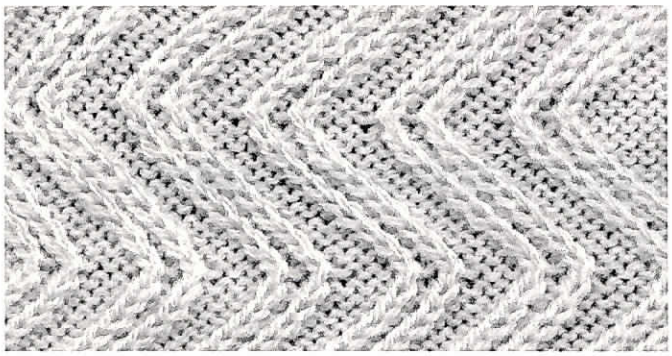
When it comes to shaping for garments and racking at the same time, it is useful to make an unfailing rule for yourself to shape first then rack, or vice versa - but don't mix the two! If you normally rack when the cambox is on the right and you get called away, for example when the 'phone rings, stop when the cambox is on the left, then you will know you don't need to rack when you return to the machine.

When you have just racked, the stitches will have a strained diagonal look, which straightens out again when you knit the row. In a simple two position rack, such as rack between A and B every two rows, you will know that when the row counter divides by four, you should be in the starting position A and therefore you should rack to B. When the row counter divides only by two, it is time to rack from B to A - the starting position.

Mary Weaver recommends making a diagram of how the needles look at the start of the work, then for each different racking position. If you really find it difficult to remember where you are - and you are not using the patterning facility of your machine - mark a blank punchcard or mylar sheet (using an ordinary pencil) with the position the racking lever should be in for each row of the sequence, or repeat sequences to fill a punchcard. When marking, don't forget that you want this to appear at the visible line of the



Sample Two



Sample Four

punchcard or mylar sheet, so you must take account of how many rows it feeds into the machine and mark accordingly.

Now set the mechanism so that the punchcard moves with each row knitted and you have a built-in reminder. It goes without saying that for your first attempts at racking, you need peace and quiet, so choose a time when the children are at school! I should also add that with the type of racking back and forth, it is easy to get mesmerised and if you're not careful, you will suddenly rack the wrong way, or not rack at all, so it pays to give yourself a break now and again during a long piece of knitting! Don't forget the numbered racking scale and the direction arrow pointer, both of which are useful aids to indicate the last racking movement you have done.

So far our racking has been done with plain rib knitting, but the effects when combined with Fisherman's rib are quite a surprise. Try a sample using the following needle setting; it's basically a 1x1 rib, so you can use three or four ply yarn:-

Main Bed Pitch H5

| • | • | • | • | • | • | • | • | • | • | • | • | • |

| • | • | • | • | • | • | • | • | • | • | • | • | • |

Ribber Ten 4/4 in 3 ply

Set main bed to tuck from left to right.

* With carriage at right and pitch at H5, knit 2 rows; rep from * 4 times.

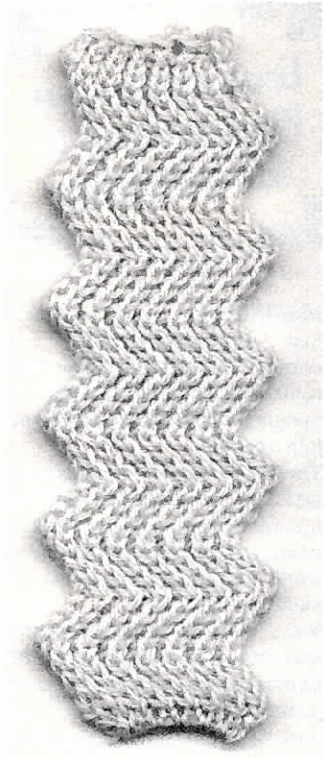
** With carriage at right and pitch at H6,

knit 2 rows; rep from ** 4 times. 16 rows have been knitted.

*** With carriage at right and pitch at H7, knit 2 rows; rep from *** 4 times.

**** With carriage at right and pitch at H6, knit 2 rows; rep from **** 4 times. 16 rows have been knitted.

This is illustrated in Sample 3, but you may find it easier to set up five needles on the ribber, then two out of work and repeat each section of racking five times, making 20 rows in each setting and 40 for the whole pattern. This way, your row counter will be of more use to you!



Sample Three

This checkerboard pattern is given for most makes of machine, the setting may vary from the above, but the results are the same, or similar. You are racking with tuck loops on the main bed needles and you might like to compare the effect of racking with and without tuck loops on the needles, by starting with the carriage on the left instead.

A further variation will be by just racking from H5 to H6, then back again, this will give alternate vertical panels of racked and plain half Fisherman's rib. The two needles out of work and side by side on the ribber bed are what makes the checkerboard pattern. When you change from H5 to H6, the first set of needles will just move between two main bed needles, while the second set crosses over them! Then racking from H6 to H7, the first set of needles does the crossover. This is a case where you have to be very careful to have the ribber bed needles correctly placed vis-a-vis the main bed needles.

You might also like to try this racked racked trim. Set the needles up for full full needle rib, with eight needles on the main bed and seven on the ribber. Set both beds set to knit Fisherman's rib. Try Tension 3/3 for a three ply thickness and start in position H5.

* Rack to H6 and knit one row; repeat from * 4 times in all.

** Rack to H5 and knit one row; repeat from ** 4 times in all.

Knit one row without racking. Nine rows have been knitted altogether. Repeat until the strip is the required length and, if it is a long piece of trimming, be prepared for a sore thumb with all the turns of the racking handle!

The single row without racking causes the change of direction in the swing, as shown in Sample 3. This can also be done with spaced ribber needles with a full needle bed on the main bed.

Pin tucks make a useful trim, without a punchcard. Let's take a look at plain pin tucks first - and note carefully that the setting, despite the name, is slip, not tuck! Use a full needle rib set-up so nothing thicker than a three ply is best. Having cast on in full needle rib and knitted a few rows, set one bed to slip both ways and knit four to six rows on one bed only.

You may be able to knit up to eight rows on one bed, depending again on yarn and tension used, but be sure to watch that the stitches on the bed that is knitting don't "bubble up" because of the weighting and the fact that one bed is not knitting. Then knit two or more rows in full needle rib, with both beds and repeat for the depth of the trim as required.

This can make a nice change from normal ribbed welts and especially for cuffs of jackets. The pintuck is formed on the bed that is knitting all the time, so you will need to work out which side of your knitting is going to be the right side for the main part of the garment and arrange the knitting and slipping beds accordingly. Try out your settings when you are knitting your tension sample for the garment, then you will be sure not to make a mistake!

With an appropriate card, punch pin tuck can be quite thick, or can make a dainty shawl, depending on the yarn and tensions used. It uses special cards, there are some in the **Brother Punchcard Book 3** and **Knitmaster Book 2,** also in the electronic collections. The **Brother Ribber Techniques Book** also has a couple. The pintucks don't add to the length of the work at all, so it is quite slow knitting. Again, the main bed is set to slip both ways.

There are many other ribber stitches, some appropriate to one brand of machine only, such as shadow lace, punch pile, plating (some newer ribbers now have their own plating feeder) and most of these can be achieved on the other machines, but perhaps not so easily. There are some slip ribs, apart from pin tuck - and, of course, a huge body of work involving Double Jacquard. Perhaps we will return to these at a later date, but I hope I have given you an insight into the many uses of the ribber after you have had your fill of simply knitting welts!!

Having spent some time on the ribbing attachment, I am going on to write about a true double bed machine, the Passap Duo 80 (with the blessing of my dear friend and colleague **Andy Levick...** and that of our Editor of course!). So I hope the many Duo knitters who haven't transferred their affections to the E6000 will meet up with me next time. Until then, happy knitting. ■

Cat

Designed by **Audrey Harrison**

Pattern Information

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
Any Double Knitting Acrylic Yarn (Yarn Guide No.14.)
Maximum 40 g of any colour in Black (MC), Random Turquoise to Purple (A) and Pink (B).
Polyester stuffing.
A small amount of White, Green, Dark Brown and Pink felt for features.
UHU clear adhesive.
White, Grey and Pink sewing cotton.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 62.

Knitting Instructions

TENSION
We used tension dial setting 10 as the main tension (MT) throughout.

KNITTING NOTES
a) We used knit side of knitting as right side.
b) For smaller toys, you should use 4-ply and tension 7 as main tension.

BACK AND FRONT (ALL IN ONE)
FIRST FOOT AND LEG
Push 11 Ns to WP.
* Using MC, cast on by hand. Set RC at 000 and then, using MT, K 10 rows. Using A, K 22 rows *. Using WY, K a few rows and release from machine.

SECOND FOOT AND LEG
Push 11 Ns at right of centre 0 to WP.
Work as for First Foot and Leg from * to *.
Push 11 adjacent Ns at left to WP. With P side facing, replace First Leg on to empty Ns. 22 sts. Unravel WY.

BODY
K 14 rows. Using B, K 18 rows.

HEAD
Using MC, K 60 rows.

BODY
Using B, K 18 rows. Using A, K 14 rows.

DIVIDE FOR LEGS
Push 11 Ns at left to HP. Cont on rem sts for first leg. Using A, K 22 rows. Using MC, K 10 rows. Cast off. Push rem 11 Ns from HP to UWP. Finish to correspond with first leg.

ARMS AND HANDS (KNIT 2)
Fold head in half and join side seams down to neckline. Push 16 Ns to WP. With P side facing, pick up 8 sts from each side below neckline and place on to Ns. Using MT and B, K 15 rows. Using MC, K 7 rows. Cut yarn, thread end through sts and release from machine. Pull up yarn and secure. Join seam.

MAKING UP
Sew diagonally across top corners of head for ears. Join remaining seams, leaving an opening for stuffing. Stuff and join opening.
Thread a length of MC through first row of head. Pull up and secure. Thread ends into head to neaten. Cut out muzzle from white felt and sew in position, padding lightly.
Make the eyes from green and dark brown felt as shown in the photograph and then glue in position. Make the nose from pink felt and sew in position. Embroider the face as shown in the photograph. ■

Pattern 9

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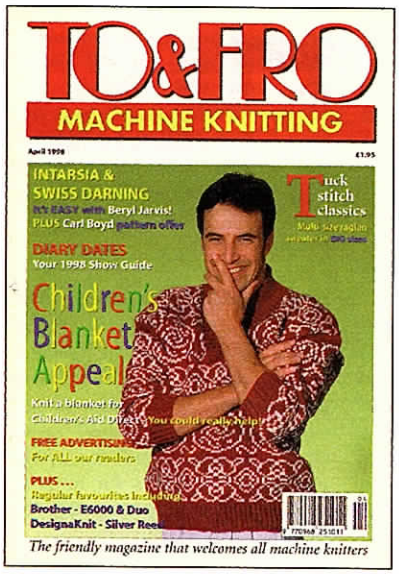

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Terry's Corner

This month, **Terry Mason** looks at Silk. It has a nice lustre, good strength and superb crease resistance, so it's not surprising that the textile chemists have tried to make a fibre with similar properties.

According to our history books, man first provided cover for himself for warmth - and, one may suppose, for modesty - using the furs and skins of animals. However, there is also plenty of evidence that lots of fibrous material was not only available, but used. In the course of time, development of spinning processes allowed the production of fine cloths. The Egyptian Mummies were wrapped in linen and it's been discovered that some of the yarns used are so fine that even today's modern methods can not spin such fine yarns.

Nowadays, our day-to-day natural yarns have mostly been spun from cotton and wool. Lost in antiquity, however, is that very beautiful fibre silk. Silk is a continuous filament yarn with a nice lustre, good strength and superb crease resistance. It is therefore not surprising that the first efforts of textile chemists were to try and make a fibre with similar properties. Artificial silk was born, but it was never a match for pure silk and was marketed as a fibre in its own right, known to us as rayon.

Now, may I be a bit technical for a moment? All fibres rely on the molecules which make up the structure of the fibre and in a good fibre, the molecules must be long and narrow. Vegetable matter contains this type of molecule; it's called cellulose and early chemists found it in the form of wood pulp or very small cotton fibres, known as cotton linters.

The chemists then set about developing some way of dissolving the cellulose fibre and then spin it through fine holes in a head called a "spinneret" - which was made of gold or platinum - before solidifying the fibre again in an acid bath or with hot air. As such, these were quite properly called regenerated fibres. There were a number of good reasons why the idea was attractive.

1. The production of natural fibres is labour intensive, which adds to their cost.
2. Natural fibres are seasonable in availability.
3. Natural fibres are subject to vagaries of the weather and insect attack, so that one can never be sure what the harvest will be or the cost.
4. Man-made fibres can be produced all the year round in the areas where they are needed.

FIBRES PRODUCED FROM CELLULOSE

VISCOSE

This was probably the most important and, as far as I am aware, is the only one still being manufactured. Although viscose had many attractive uses, including car tyre cords, they had poor crease recovery, low wet strength and would not stand severe washing processes.

In more recent years - and I must stress this, in case I fall out with the fibre producers amongst whom I spent many years - viscose fibres do possess high strength and can withstand higher washing processes. Crease recovery was largely achieved by coating the fibres with resins, mainly polymers of Urea-formaldehyde or Melamine-formaldehyde - sorry about the big names!

CUPRAMMONIUM

This produced a very fine strong fibre which was generally known as "bemberg" and its spinners described it as the nearest thing to natural silk. It was used well into the post-war years for making fully-fashioned stockings - and ladies often referred to their stockings as their "bembergs", just as we use the word "nylons" today. (I wonder if any of you remember those days?) If I remember rightly, the main producers were in France.

CELLULOSE ACETATE/ CELANESE

Celanese was a beautiful and fine fibre, made by changing cellulose so that it dissolved in acetone and hardened again when extruded into hot air. It's remembered as the fibre that melted if too hot an iron was used!

TRICEL

This was similar to Celanese, but with "more acetate" in it. This made it more heat stable than the earlier cellulose acetate and I can remember its great use in pleated skirts, as the pleats could be set in permanently by careful heat treatment. I feel that we've never made as much use of Tricel as perhaps we should and we've missed out on its may good properties. I have three polo neck sweaters that are now over twenty years old and they are as good as new, even though they are in regular use!

REGENERATED PROTEIN FIBRES

CASEIN FIBRES

Chemists had successfully made "artificial cellulose" fibres and it wasn't long before they realised that animal protein material also contains long chain molecules. They tried all kinds of things from fish to old boots - but one substance did reach usable proportions and this was made from milk. Casein fibre was made significantly in Italy, during the Mussolini Years, using the protein from milk. Both the Italians and the Germans spent a great deal on "ersatz" substances to help with their own shortages.

PEANUT FIBRES

Believe it or not, this was tried in Great Britain in the late fifties and early sixties and a special plant was built in Ardeer in Ayrshire, giving rise to the name "Ardil". The fibres were not really successful, one main reason being very poor abrasion resistance.

SYNTHETIC FIBRES

Synthetic fibres are really here to stay! The long chain molecules are made from much simpler materials which can then be melted and spun through spinnerets. The are then given a cold drawing process, which aligns the molecules and produces very strong yarns.

NYLON

This should be more correctly referred to a "polyamide", for both chemical and copyright reasons. Although we almost always use the term "nylon", our garment labels usually carry the name "polyamide". The fibre was first produced by **DuPont** in America just before the war and, although it was first used for some military purposes, it became best known for luxurious hosiery.

During the war, vast quantities of parachute fabric was made from nylon. The surplus fabric became available for general use and much was used to make a "Drip Dry, Non Iron Shirt". A great many of the shirts were sold, but they can only be described as "horrible". They were translucent, with poor colour that tended to become brown very quickly.

As the fabric had been produced for parachutes, it was practically air-proof and, being non-absorbent, was extremely uncomfortable to wear. It took the shirt industry a long time to live this down, even when quite attractive shirts could be made later from warp-knitted nylon fabric!

Fine denier polyamide then entered the knitting field, mainly on the warp-knitting side. It was widely used for shirts and sheets - remember those brushed and unbrushed hotel sheets! Today, it is still one of the most popular fibres for lingerie and is also used extensively for making carpets.

POLYESTER

Polyester was invented in the laboratories of the **Calico Printer Association** during the war years, but not developed until afterwards. I say this with some pride, because I was a young chemist there at the time. As was the case with polyamide, polyester was not used in ladies hosiery because it does not have the required stretch properties. It is, however, the main fibre used for making lovely lace curtains, that are knitted extensively on Raschel Warp Knitting Machines.

ACRYLICS

The full and rather grand title for this fibre is "Polyacrylonitrile" and it is not generally used in continuous filament form. Its main use is to produce a wool-like effect so, naturally, is the main man-made fibre to be used by knitters.

Acrylics are heat sensitive and bulky yarns are produced in a rather interesting way. The extruded filaments are cut into short lengths called staple, then some are heat treated and some are not. After spinning into yarn, the yarns are heat treated when those which have not been previously treated will shrink and cause the other fibres to bulk up. This heat sensitivity is the reason why acrylic garments must be ironed with great care. A moist, hot iron will just take all the bulk and life out of your garments.

HEAT SETTING

As all the fibres I've mentioned above have been spun by heat, they are obviously heat sensitive, so heat can also be used to stabilize the dimensions. Both woven and knitted fabric is taken through a heated chamber, whilst held firmly at the sides. Even after cooling down, the fabric will keep its dimensions for ever, unless subjected to higher temperature. We now really do have "Non-shrink, Easy Care Fabric".

SYNTHETIC FIBRES & STATIC ELECTRICITY

When any surface is dry and is rubbed with a dry cloth, static electricity is produced. Although nylon can hold a little moisture, acrylics hold none at all. Nowadays, the way we heat our rooms produces a dry atmosphere, so it should come as no surprise that "sparks fly" now and then if we are wearing clothes made from acrylic!

FIBRE BLENDS

There is no such thing as the perfect fibre and for financial reasons, as well as others, it is quite common for producers to mix more than one type together. One blend which is very popular today is polyester and cotton. It not only gives a cotton "look" to fabrics, but also means that they are unlikely to shrink and will be "Drip Dry", needing very little ironing.

PILLING

Pilling occurs with many fibre-blended materials. In all fabrics, fibres will work their way to the surface of the yarn during use and the ends should wear away naturally. However, tougher synthetic fibres will move out - but will not wear away - so that softer fibres such as wool will become entangled lumps on the surface of the fabric. Ordinary electric razors can be used to clean them off, but it's much easier to use a special, inexpensive little device with a holed plate and a circulating cutter behind to remove the pills.

FANCY YARNS

During this series of articles on the fibres that are used in knitting, I have tried to give you an insight into the properties of the main fibres used. I've explained how just one fibre or a blend of two or more are dyed and spun in appropriate thicknesses or counts suitable for our machines. However, there is another very important range of yarns widely available to us and in a huge shade range - they are called "fancy yarns".

Some fancy yarns are really special blends that give "more character" to the finished yarn. Some may have added softness, others have marled effects but all are produced to make a yarn that offers something different. These include loops on the surface, slubs, shiny fibres with Lurex, pile yarns and so on and it is simply not realistic to write about them in an article such as this. There are a number of spinners who will gladly send shade cards to you, if you ask.

It is, of course, one thing to see small samples - but quite another to see what the knitted fabric is like. As many of you belong to a knitting club with a large number of members, you can always buy a cone or two of each between you and knit a small sample. If you especially like the look of it, you can then pay for the cone yourself and use it. This is just one idea and I'm sure that you can always work something out amongst yourselves. If you then want quite a number of cones, the yarn supplier might look upon you favourably! Plainer yarns can be trial knitted in the usual structures such as stocking stitch and tuck stitch; bulkier yarns will, by and large, not need a complicated structure. With these, I always feel that good old "Card 1" and tuck Stitch is all we need!

FIBRES & KNITTING TENSIONS

In my previous articles on tension, I have often stated that there is a mathematical shape to the knitted loop and this means that there is a correct relationship between stitches and rows. Different fibres may also have been heat treated and can have a different relationship that is nearly the same, but not necessarily identical.

Let's suppose you have knitted something in acrylic and would like to knit the same design in, say, a wool and nylon blend. It's very important that you must always knit a swatch in the new yarn. Many knitters use 28 stitches and 40 rows, but when I used to knit a lot with acrylic yarn, I found that it almost always gave me 29 stitches and 43 rows to 10 cm. (Those of you using my programmes will not mind this, as it only takes a matter of "seconds" for your new pattern to be calculated!)

COMPUTING TIP

Computers are become more sophisticated each day and they often come supplied with much pre-loaded software. Although this may look like a bargain, the software is seldom supplied with a set of full instructions, so we often find we have to buy a manual costing twenty pounds or more. (Fortunately I have written my programmes in such a way that no further instructions are required and the on-screen commands can be understood by any knitter straightaway.)

One major change in today's computers is the speed of the processor so, if you use a computer, here's a little tip for you. When you use it, your computer is continually checking to see whether or not a key has been pressed. So, if you keep your finger on one key for too long, the computer can think that the key has been pressed more than once. What you must do is "tap" a key, rather than "press" it.

Having said that, sometimes you are asked just to "press a key" in a programme - and I have put checks in my programmes so that it doesn't run away with you! However, several knitters have asked me why, when they ask for a print out, they get three or four of them! It's simply because the key has been depressed for too long and the computer has read it three or four times. The moral is therefore that when using a computer, "one tap is enough". Cheerio! ■

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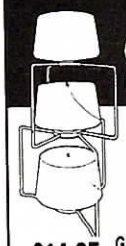

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WINDMILL MACHINE KNITTING SHOW

3RD & 4TH OCTOBER 1998
Open 10.00 am - 5.00 pm daily

Venue THE HORSESHOE INN
Windmill Hill, Nr Hailsham
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Fashion show by The Hastings Knitting Club, Lucky Tickets & Raffles, Masterclasses, Patterns and more.

The Knitting Centre will be open all weekend for yarns by Bramwell, Yeomans, Denys Brunton, Brother & Passap Spares.

There will be car parking & catering facilities.

Tickets £2 or £1.50 in advance. SAE please from:-
Windmill Knitting Centre
Popes Farm, Windmill Hill, Nr Hailsham
East Sussex BN27 4RS. Tel: 01323-832159

Exhibitors include:-
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Soft Byte

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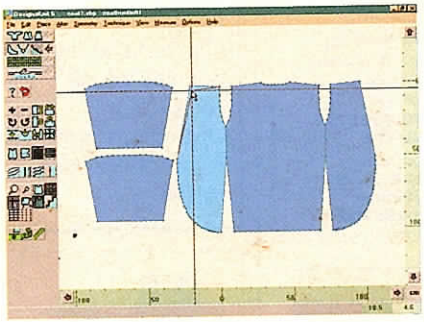
Standard Garment Styling

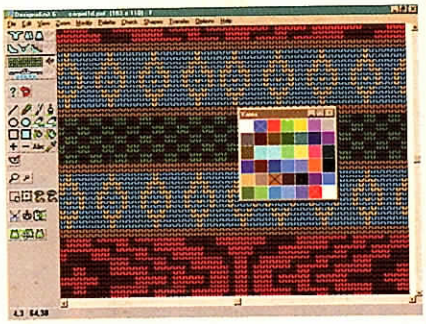
- Choose from a built-in range of garment shapes and select a neckline and sleeve type
- Use standard measurements or enter your own for a perfect fit
- Alter styling features and ease



Original Pattern Drafting**

- Start a pattern block from scratch or adapt a standard garment for an entirely original design
- Use a host of drafting tools to shape the garment you want

** *Available only in DesignaKnit Professional*

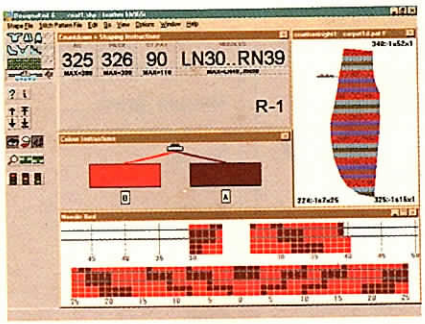


Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the following minimum requirements:

- ***386, 486 or Pentium IBM-compatible PC***
- ***4Mb RAM*** *(8Mb recommended)*
- ***256 colour SVGA display*** *(the program will run in 16 colour VGA mode, but colours may appear dithered)*
- ***Windows 3.1™, Windows 3.11™ or Windows 95™***



Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

Soft Byte Ltd., Quarry Lane, Nantmawr, Nr. Oswestry, Shropshire SY10 9HH.
Tel : 01691 828556. Fax: 01691 828195.
Education Enquiries: 01244 318959/0973 318093.

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